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The ART NEWS

An International Pictorial Newspaper of Art

DECORATION
ART AUCTIONS
RARE BOOKS
MANUSCRIPTS

Vol. XXVI—No. 20—WEEKLY

NEW YORK, FEBRUARY 18, 1928

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879

PRICE 15 CENTS

GARY COLLECTION WILL NOT BE SOLD

Almost since the beginning of the present auction season there have been persistent rumors that the art collection of the late Judge Elbert Gary was to be sold at auction in New York. Although no official announcement had been made it was understood that only the date of the sale remained to be determined.

THE ART NEWS has learned, on excellent authority, that no sale of this collection will be held.

Dr. Hermann Voss To Lecture At Detroit Museum

Curator in the Kaiser Friedrich Museum will Lecture on Italian Art. Will Study Museum Management and Public and Private Collections

Dr. Hermann Voss, Curator and Professor in the Kaiser Friedrich Museum in Berlin, arrived in New York this week. He is to lecture on Italian art, in the Detroit Museum, and will also make a study of some of the important museums in America. He is especially interested in the management of our museums and in their relationship with the public.

In an interview accorded THE ART NEWS Dr. Voss emphasized the differences between American and European museums and collectors and stated as his belief that mutual understanding would be of advantage.

One of the purposes of his visit will be to arouse interest in the later Italian schools of painting which have, he believes, suffered unmerited neglect in recent years.

"There is no doubt in my mind," said Dr. Voss, "that the organization of your museums is far superior to anything that we have abroad. I have been amazed at the extent of the Metropolitan Museum's activities, for example. It appears to be an entirely self-sufficient institution equipped with all the mechanical aid it requires. The amount of effort expended on its contact with the public—lectures, publications, the service of instructors for classes and so forth—is astonishing. I know that from my study of this and similar institutions in America I shall be able to carry away many valuable suggestions for the management of our museums in Germany."

"In one aspect of museum management I believe that we may still have the advantage. Here your museums seem to be overburdened with trustees and your directors appear to be hampered in the formation of collections and their presentation. I have heard, although I cannot say this with sure knowledge, that directors and curators are sometimes excluded from the meetings of the trustees and that purchases are sometimes made without the director's complete approval or even in the face of his opposition."

"With us such a condition is impossible. We believe that the director—always a man of proven scholarship and rigid training—is much better qualified to pass on the desirability of works of art than are untrained men no matter what their social or financial standing may be."

"It is possible that your directors have not been sufficiently self-assertive or that there has been a lack of the

(Continued on page 2)



"PORTRAIT OF ANTONIN PROUST"

By EDWARD MANET

This life size portrait mentioned in the Berlin letter published in The Art News of November 19 is reproduced by courtesy of Dr. Alfred Gold of Berlin

Ehrich Galleries Show Fourteen Gilbert Stuarts

An exhibition of portraits by Gilbert Stuart has been arranged at the Ehrich Galleries in New York. It commemorates the centenary of Stuart's death.

Fourteen portraits, representative of nearly the whole of Stuart's career, are shown. It is, therefore, one of the most

important Stuart exhibitions which has been held in New York. Number, alone, however, is only a contributing factor, for the galleries have been so fortunate as to secure several works of unusual excellence.

First among them is the portrait of

Major General Henry Dearborn. According to Lawrence Park this is a duplicate by Stuart's own hand of the portrait now in the Art Institute of Chicago. It differs in detail of the costume from the Chicago picture and there are few

(Continued on page 5)

METROPOLITAN TO SELL CLASSICAL ART

THE ART NEWS is permitted to announce the forthcoming sale of sculptures and objects of classical art from the collections of the Metropolitan Museum of Art. The sale will be held at the Anderson Galleries in about a month's time.

Many of the pieces in the sale will be duplicates contained in the famous Cesnola collection, purchased by the museum in 1874. Others will be later additions to the collections of Greek and Roman art which are duplicated. The sale, which marks a great change in the museum's policy, will offer an unusual opportunity to connoisseurs. It will be reviewed in detail in the next number of THE ART NEWS.

Many Schools Are Found In Senff Collection

Paintings Bought by Charles H. Senff During the Nineties Include Works by Hals, Rembrandt, Corot, Delacroix, Courbet and Degas

The art collection of Charles Henry Senff, who died in 1911, is to be sold at auction at the Anderson Galleries on March 28th and 29th. The collection has been almost forgotten, even by those who knew it best, and to many even its existence has been completely unknown.

Mr. Senff, who was a partner of the late H. O. Havemeyer, bought his pictures quietly and shunned all publicity. Since his death the paintings have not been shown.

The extent and variety of the collection is astonishing, especially so when it is remembered that all of the pictures were purchased twenty or more years ago and that most of them were bought in the early nineties.

From the date at which the collection was formed it is inevitable that the Barbizon school should be well represented. Due to Mr. Senff's evident good taste and the fact that most of the pictures were purchased from M. Knoedler and Company and Durand-Ruel the quality of the Barbizon group is very high. One of the finest Rousseaus which has come on the market in recent years and excellent examples of Diaz, Dupré and Daubigny are included.

The finest picture of this period, and one of the great masterpieces of the collection, is Corot's "Woman Reading," which we illustrate here. Apart from some of the figure pieces in the Havemeyer collection it is probably unparalleled in America. In these paintings of the figure, portraits of his family and friends, Corot found the most complete expression of his art. The vitality which he so often dissipated in the landscapes never flags in the figures. They are painted with a vigor and sincerity which indicate that they were done to please himself rather than his market. In the Senff picture both color and painting are magnificent.

Of the earlier pictures the most important are the two by Hals and the portrait by Rembrandt. All three are well known and have frequently been published and catalogued.

The pair of portraits by Hals, one of a Dutch burgher, the other of a woman, are both dated and are from the middle period of his artistic career, the pause between his earlier tight painting and his later, flamboyant

(Continued on page 7)

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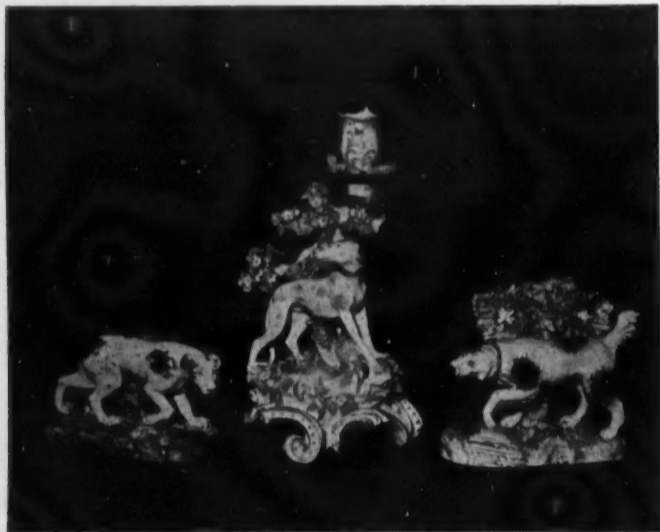
Dutch Interior
by Jan van der Heyden

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VOSS TO LECTURE IN DETROIT

(Continued from page 1)

great scholarship which we demand in Europe. Perhaps with the growth of art appreciation in America and the consequent understanding of the scholar's place, the conditions under which some of your directors labor may be improved.

"From the public collections which I have seen so far I believe that the time will come when many of them will undergo revision. There are great masterpieces in the American museums but it is unfortunate that there should also be so many minor things on the walls.

"Over here you put much more emphasis on the educational functions of your art museums than we do in Europe. There it is our belief that the functions of training in art appreciation and of education are distinct and that the former is the special province of the art museum. Education in art, which must be the ground work of appreciation, should, we believe, be taken care of by methods with which the art museum should not be burdened. The art museum may be a summary of the history of truly great art, but it should not have to present all of the intermediate steps between the major schools and masters. The Metropolitan, for example, might better aid both art appreciation and education if its collections were so divided that the finest things would be shown by themselves and the minor works, supplemented by reproductions of the greatest masterpieces, were used only for educational purposes.

"There is a great difference in the points of view of American and European collectors. With us a person who cannot afford the greatest masterpieces is content with the works of men with minor reputations. Sometimes the best work of a minor painter may be superior to the slighter productions of a master. In America it seems that every picture must bear a great name. And while it is true that you have many splendid and authentic works there are also many which groan under the weight of their attributions.

"I find that there is a good deal of discontent in America with more recent developments in expertising. Unquestionably there is some basis for complaint, but I believe that the need

for the expert is still great. Collections which have been formed without proper advice prove that this is so. An expert to be useful, however, must be completely disinterested. He must have no connection with the sale or purchase of pictures and he must be completely free from any commercial influence. Otherwise there is sure to be trouble and the whole field of scholarship is brought into disgrace.

"But although there are difficulties in America there is no question but that the collections which are here already or in process of formation contain many of the greatest treasures in the world. Perhaps there is too much worship of the certificate, but that will pass. And the great paintings in your collections will then be recognized as among your most important national treasures."

DUTCH EXHIBITION FOR BURLINGTON HOUSE

LONDON.—In addition to the exhibition of Italian art, one consisting entirely of Dutch paintings will also be organized at Burlington House. The Dutch exhibition will be opened next winter, and the Italian one in the winter following.

In order to carry out the formidable work of selecting, cataloguing, and arranging the pictures, committees of experts are being appointed. Besides separate English committees for each exhibition there will be a Dutch and an Italian committee of organization. These committees are not yet complete, but it will be found that the committee of Dutch experts will be largely composed of the directors of public galleries in Holland, that the English committee in control of the same exhibition will consist of well-known scholars, including Mr. Campbell Dodgson, Keeper of the Prints Room of the British Museum, and that the English committee concerned with the Italian exhibition will include such well-known names as those of Mr. Roger Fry and Mr. Henry Harris.

This movement to revive in London large-scale old-master exhibitions at Burlington House is certain to prove popular, and both exhibitions are sure to bring to our shores large numbers of Continental and American visitors.

R. R. TATLOCK ON DUVEEN GIFT

LONDON.—The gift of the wherewithal by means of which yet another room will be added to the National Gallery has been received with gratification by all concerned for the future welfare of our great collections, and the Director and Keeper particularly expressed their pleasure at the receipt of the news.

Though Sir Joseph Duveen's message came as a surprise, the timely and thoughtful act was entirely in keeping with his past generosity, so far as the National Collections are concerned. It will be recalled that it was he who provided the necessary funds for the erection of the noble suite of rooms at Millbank, without which the Trustees of the Tate Gallery would have been quite unable to house either the splendid collection of paintings by Sargent, or the very important series of modern foreign works handed over to the public by the generosity of Mr. Samuel Cortauld. Since then Sir Joseph has spent time and money in stimulating interest in our lesser-known artists by organizing a series of exhibitions of their works, both at home and abroad.

The additional space that will soon be provided at Trafalgar Square, according to the wish of Sir Joseph, will go a considerable way toward relieving congestion, but it should be remembered that the problem of displaying the already vast yet ever-increasing collection in the National Gallery can only be solved by united effort and over a series of years. It is greatly to be hoped that Sir Joseph Duveen's example will inspire some of the wealthier of British art lovers to consider seriously whether they cannot, either as individuals or collectively, subscribe enough money to provide at least one more room on a portion of the vacant space to the north of the National Gallery. Perhaps the Committee of the National Art Collections Fund may consider that a fitting method of celebrating their twenty-fifth birthday, which is due shortly, would be to take the initiative in some such movement.—From the London Daily Telegraph.

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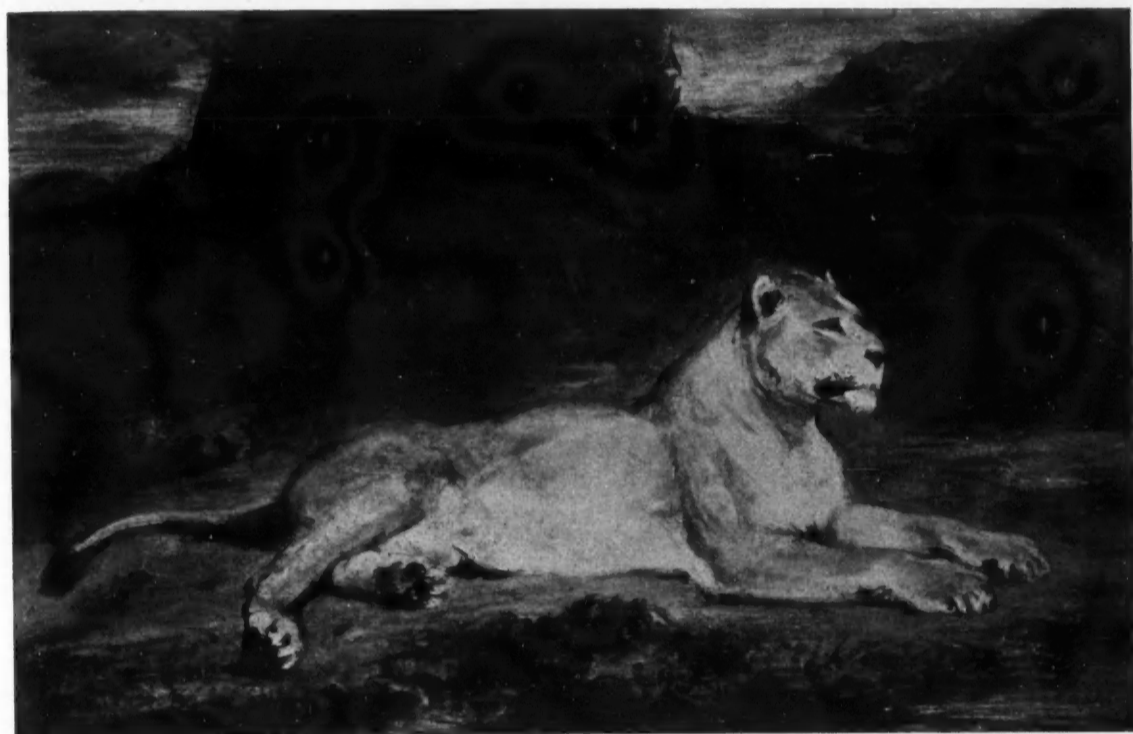
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"LIONESS"

In the Senff collection to be sold at the Anderson Galleries in March

By DELACROIX

AMERICAN BUYS
XIITH CENTURY MS.

LONDON.—The *Daily Telegraph* has announced that the celebrated ancient English illuminated MS. depicting the miracles of St. Edmund, King and Martyr, in the Holford collection, has been sold for a large sum (probably in the neighborhood of £30,000) to a well-known American private collector.

The news will be received with much regret by all English art lovers, and connoisseurs, for the St. Edmund MS. is one of the earliest and finest of its kind, and symbolizes in a unique sense the art of our earliest native painters. It dates from as remote a time as the XIIth century, but is in a remarkably fine state of preservation.

It originally came from the Abbey of Bury St. Edmunds, and was almost certainly written and painted there. The MS. is in two books, with prefaces, thirty-two pages preceding the text. The first book depicts scenes from the Life, and

the second from the Passion of St. Edmund. The pictures are on vellum measuring 10¾ by 7¼ inches.

The MS., so far as modern records go, came from the Towneley collection (London, 1814), from which it was purchased (by Booth) for £168. It was sold for £300 by Payne and Foss to R. S. Holford, and described in their catalogue of 1841. Its last public appearance in England was in 1908, when it appeared in a loan exhibition at the Burlington Fine Arts Club.

FLOODED MILLBANK
ROOMS REOPENED

LONDON.—Galleries I. to XVI. at the National Gallery, Millbank, including the Turner and modern foreign galleries, have been reopened. The remaining main floor galleries, though quite uninjured by the flood, have to be retained at present for storage purposes, but will be gradually reopened to the public.

ITALY HONORS
MAURICE STERNE

ROME.—Recognition of the American artist and sculptor, Mr. Maurice Sterne, of New York, as one of the most representative living American artists, has been given by the Italian art authorities with the request that he paint his portrait for the famous collection of self-portraits of sculptors and painters in the Uffizi Galleries, Florence. The collection includes such artists as Michael Angelo, Raphael and Rubens. Mr. Sterne with John Singer Sargent, will represent modern America.

Mr. Sterne who, is working in his studio in Rome on a New England pioneer monument for Worcester, Mass., wants to make his self-portrait "pretty to look at."

With the permission of the authorities, therefore, he is going to include in the picture, his wife, who was one of Elizabeth Duncan's most gifted pupils and is well known in Rome and New York for classic dancing.

Mr. Sterne will not be the first to include his wife in the picture which is to immortalize him to museum visitors, as M. Besnard, former director of the French Academy here, also has painted his wife on the same canvas as himself.

GREEK HEAD
FOR LOUVRE

PARIS.—The Louvre Museum has just acquired a masterpiece of Greek sculpture, a marble head which, apart from that of Theseus—in the British Museum—is the only head remaining of the figures which ornamented the front of the Parthenon. This fragment has an interesting history.

When, in 1687, a Venetian army under Morosini laid siege to the Acropolis at Athens held by the Turks, a bomb fell in the Parthenon, which was being utilized as a powder magazine. Morosini entered the Parthenon and attempted to remove the sculpture on the west side of the edifice. In the operation the head fell, and San Gallo, the secretary of the Venetian general, took possession of it and had it built into a wall on his property, where it remained until the beginning of the nineteenth century.

Then Herr David Weber, a German connoisseur, came along and got possession of the head, which he sold in 1844 to the Comte de Laborde, former conservator of the Louvre Museum, who had written a book on the Parthenon. Thus the head was brought to France, where it has remained in spite of tempting offers for its purchase, including one from the British Museum, which, we are told, was willing to pay 1,500,000f. for it, and another from America.

The Louvre Museum has now secured this treasure at an advantageous price, thanks to the generosity of the De Laborde family.

YALE BUYS DELBOS
FROM BABCOCK

The Babcock Galleries announce that the Yale School of Fine Arts has acquired two water colors by Julius Delbos from a recent exhibition in their establishment. These two pictures "Le Pont et L'Orage" and "Gloucester-Sunset" will become part of the permanent collection at Yale University. Mr. Delbos is fast gaining recognition from his brother painters as a watercolorist. The present exhibition at the National Art Club contains a prize winning picture by this artist.

KNOEDLER GROUP
TAKEN BY GENTHE

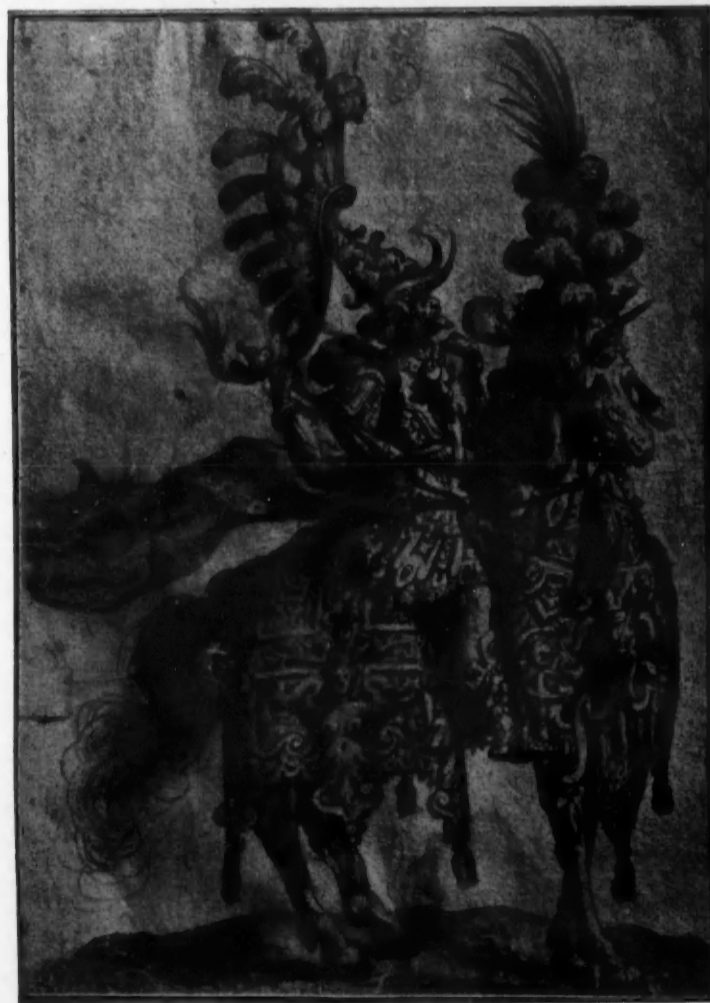
Due to a regrettable oversight, the information that the illustration published in THE ART NEWS of February 11th showing the new owners of M. Knoedler and Company was reproduced from a photograph by Dr. Arnold Genthe was omitted from the caption.

Dr. ALFRED GOLD
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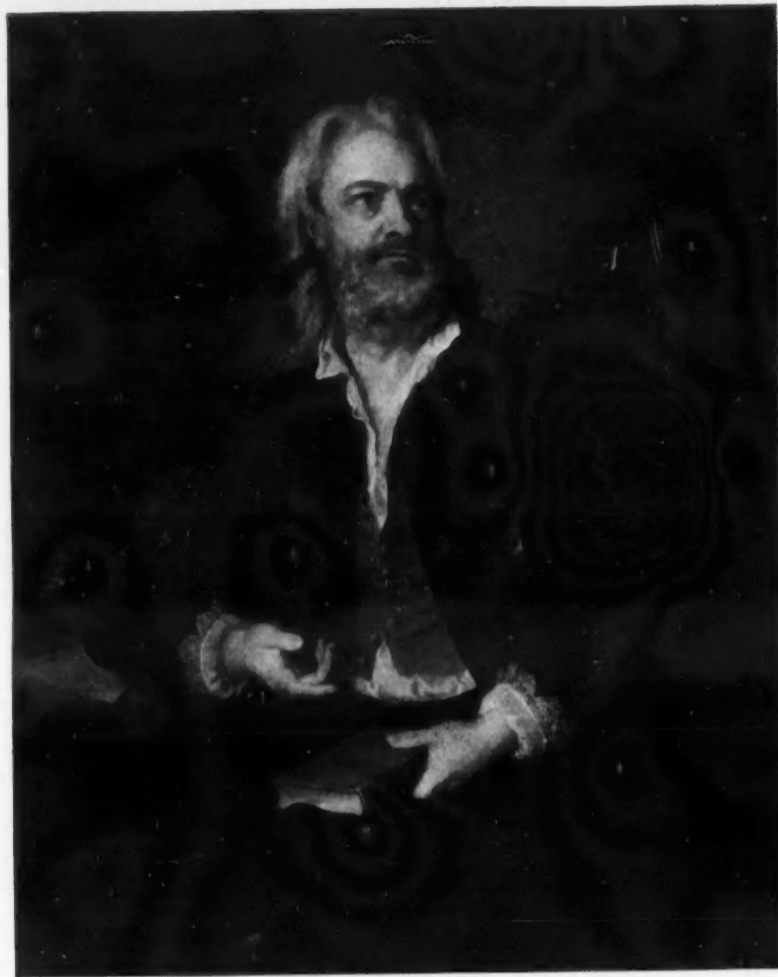
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PORTRAIT OF OWEN McSWINNEY

By VAN LOO

Recently sold to an American collector by Arthur A. Newton

TAPESTRY BRINGS 20,000 FRANCS

PARIS.—At the last session of the sale in Room 11, of the Hotel Drouot, managed by M. Engelman, a strip of sixteenth century tapestry with leaf decorations, caryatides and symbolic figures, upon yellow background, brought 20,000 francs. An armchair, four easy chairs and four chairs in carved wood, of the Regency, were sold for 42,000 francs. A small Louis XVI. armoire with two rose-wood doors brought 13,000 francs.

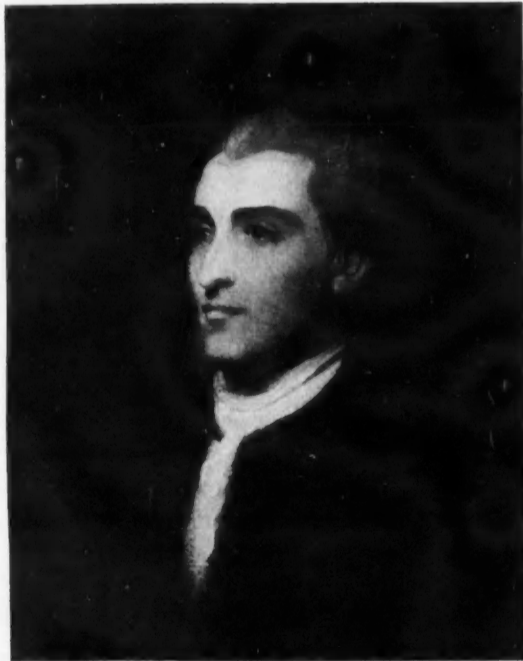
DENT TO PUBLISH ARTWORK

Messrs. J. M. Dent & Sons, Ltd., announce that they have acquired as from 1928 the interesting publication called *Artwork*, the International Quarterly of Arts and Crafts.

The publication will continue to be edited by the founder, Mr. Herbert Wauthier, and the Assistant Editor and Manager will be Mr. R. A. Walker, who already acts in that capacity with *The Print Collector's Quarterly* which Messrs. Dent also publish.

EHRICH GALLERIES

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"John Trumbull—Artist" by Gilbert Stuart

EXHIBITION of PAINTINGS
By GILBERT STUART

THROUGHOUT FEBRUARY

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VAN LOO SOLD TO COLLECTOR HERE

A fine painting by Jean Baptiste van Loo (1684-1745) has just been sold by Arthur U. Newton of 665 Fifth Avenue. It represents Owen McSwinney who was a prominent impresario early in the eighteenth century. He was manager of the Haymarket and Drury Lane Theatres in London and he also wrote an opera and translated plays from French and Italian into English. This particular portrait is mentioned in Walpole's "Anecdotes of Painting," as being the picture on which the artist made his reputation when he came to England in 1737. It was engraved by Faber in 1752 and is mentioned in Bryan's Dictionary and in the Dictionary of National Biography.

Neither the name of the collector nor the price paid have been announced.

GOTHIC TAPESTRIES SHOWN IN TOLEDO

TOLEDO.—One of the most successful exhibitions of the season is the collection of rare Gothic tapestries now being shown in The Toledo Museum of Art. It has always been the policy of the museum that the permanent collections be supplemented by the temporary exhibitions and that the latter have a direct bearing on the program of educational work. This season several of the series of lectures and talks have to do with the Gothic period in France and so it seemed most fitting that this exhibition should be shown at this particular time. The exhibition was assembled through the courtesy of the following dealers: P. W. French & Company, Durlacher Bros., Jacques Seligmann & Co., Demotte, and Arnold Seligmann, Rey & Co., of New York.

The Trojan War, a French Gothic tapestry woven about 1460, represents an episode in the first Trojan War, depicting Hercules and Jason departing from Troy; Stockade and Mille-fleur Garden, woven about 1500 to 1510, is similar in character to the celebrated "Lady and the Unicorn" tapestries in the Cluny Museum.

Charles IV in the Forest of Mans, woven in France about 1500, was shown in the French and British retrospective exhibition at the South Kensington Museum in London in 1921.

The Judgment of Emperor Otto the Third is a Gothic tapestry dating from the last quarter of the fifteenth century, while the Romance of the Rose was woven in Flanders about 1460. The Kite is beautifully described by George Le-land Hunter in his book on Tapestries. The series tells the story of an English prince, a French princess and their elopement. One piece of this series is in the Victorian and Albert Museum and another in the Nuremberg Museum, while two fragments are in private collections.

Two tapestries show the Attack of Jerusalem. In one the Emperor Tiberius kneels before the veil bearing the sacred image, held by the Saint Veronica, by which he is cured of his ills; while in the other the attack and destruction are in progress and the Roman soldiers are in a hand-to-hand combat with the defenders of the besieged city. These tapestries were formerly on exhibition for several years in the Ryks Museum in Amsterdam. They are companion pieces to the celebrated Jerusalem tapestry hanging in the Armor Room of the Metropolitan Museum of Art. There is also a small fragment belonging to this series in the Österreichisches Museum at Vienna.

Quo Vadis; The Hunt; The Lady and the Unicorn; Descent from the Cross, woven about 1500 in France from a painting by Sodoma; two fifteenth century Mille Fleur tapestries and a Cabbage Foliage tapestry with flowers and animals, woven in the late fifteenth century, from the Castle of Sully, complete the group on display.

The annual exhibition of the Toledo Pictorial Photographers is also being held during February. The Pictorial Photographers' club is an outgrowth of a camera club organized by the Museum's first Director, George W. Stevens, twenty-five years ago. Several of the Toledo pictorial photographers are represented in the international exhibition of pictorial photography now hung in Buffalo, N. Y.



PORTRAIT OF MRS. PEREZ MORTON

By GILBERT STUART

Included in the exhibition of portraits by Stuart now open at The Ehrich Galleries

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EHRICH SHOWS GILBERT STUART

(Continued from page 1)

Stuart's which so well display the painter's great mastery of technique.

Quite as fine, although different in type, is the portrait which we reproduce here, that of Mrs. Perez Morton. This representation of "The American Sappho" was painted in 1802 at Philadelphia. As the illustration shows, it is brilliant and sparkling, although the halftone only hints at the color. The still life at the lower left of the canvas is one of the finest pieces of painting in the exhibition and the bust of Washington is finely drawn. This picture is illustrated by Park (563).

A portrait of Mrs. Benjamin Tappan reveals Stuart's power as a realist. There is no flattery in this picture; the lady is no beauty but, perhaps on this account, seems much more of a person than do the sitters to the more suave portraitists.

Stuart's honesty, his search for the actual character of his subjects, is frequently emphasized in this exhibition. The portraits of General Henry Knox, John Logan and Col. Trumbull are as fine character studies as can be found in early XIXth century painting. And the exhibition is conclusive proof that as a painter, as well as an artist Stuart at his best deserves place on that high plane to which the English masters have been elevated.

RECENT PARIS AUCTION SALES

PARIS.—At one of the latest sales at the Hotel Drouot, Me. Lair-Dubreuil, assisted by M. Pape, sold a comfit-box in Menecy soft porcelain, with polychrome decoration, for 4,650fr., and a box in Chantilly soft porcelain, for 2,250fr. A vase with cover in Meissen porcelain, with polychrome decoration, bearing the mark of Augustus, King of Poland and Elector of Saxony, brought 4,000fr., and two small parakeets in old Delft ware, 6,500 francs. A XVIIth century bookcase in violet wood reached 13,200fr., and a chest of drawers in rosewood, signed Wai, of the Louis XVth period, 8,550fr.

At a sale conducted by Me. André Couturier, assisted by M. Guillaume, an Aubusson verdure tapestry, with animals as subjects, went for 17,150fr.; an Aubusson tapestry representing a landscape with a Chinese pagoda, for 15,000fr., and a Renaissance tapestry with numerous figures, for 11,500fr. Among the furniture, two flambeaux in marble and gilt bronze of the Louis XVth period brought 9,250fr., and a small sideboard in carved wood with inlet Limoges enamel tablets of the Renaissance epoch, 4,200fr.

At a sale of art objects from the Far East, conducted by Me. Henri Baudoin, assisted by M. Portier, a vase in the form of a tankard in carved green jade, of the Kien Long epoch, went for 5,000fr., and a perfume-burner in olive-tinted white jade, of the XVIIIth century, 2,300fr.

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MULVANE BUYS WAUGH AND SYMONS

The Mulvane Art Museum of Topeka, Kansas, have recently added to their permanent collection the following canvases: "In-Coming Tide" by Frederick Judd Waugh, was purchased by Mrs. Willard N. Hall, of Topeka, Kansas, and given to the Museum. "Evening Light and Winding River," by Gardner Symons, was purchased by one hundred subscribers of Topeka, for permanent collection. Both of these paintings were secured from the Macbeth Galleries. "Farm Lane" by Daniel Garber was purchased directly from the artist by a group of Topeka women for the Mulvane Art Museum.

MARIE STERNER LOAN EXHIBITION

The inauguration of a new policy at the Greenwich Village Theatre has brought with it a loan exhibition of American paintings and sculpture under the direction of Marie Sterner. These twenty works, which are attractively displayed in the newly decorated lounge, are for the most part loans from well known collections of modern art, including those of Chester Dale, Adolph Lewisohn, Mrs. Waldron

PARTRIDGE SECURES RARE FURNITURE

Mr. Leo Partridge of the firm of Frank Partridge, Inc., whose arrival from London is expected within the next week, has sent over a very large shipment of very important pieces of furniture.

A Queen Anne card table with original needlework top, four carved legs and concertina fold; a pair of the rare Sheraton commodes, with ormolu mounts, in remarkable condition, and several sets of very fine Queen Anne chairs, among them a set of six chairs with marquetry inlay, with eagles in back, are specially notable.

Other items which should appeal to discriminating collectors include a very rare pair of William and Mary walnut stools, an unusually fine Chippendale side table, a remarkable Queen Anne settee covered in tapestry, and several important Queen Anne pieces.

A beautiful pine room, with Chippendale carved mantel in natural color, with Gothic marble facing, is also being sent to America by Mr. Partridge.

K. Post, Joseph Lilienthal, Mrs. Harry Payne, Stephen C. Clark and Madame Helena Rubinstein. The selection is an attractive and well balanced one, with Bellows, fine "Polo," a restaurant scene by Guy Pene du Bois, "Washington Square" by John Sloan and the portrait of a young woman by Eugene Speicher among the outstanding works. The six sculptures on view are by Stirling Calder, Hunt Diederich, Paul Manship, Eli Nadelman, Edmond Quinn and John Roberts. The other paintings included in the exhibition are a still life by Paul Bartlett, a pastoral scene by Arthur B. Davies, William Glackens' "The Fair"; "Dancers," by Robert Henri; "Maine Coast," by Rockwell Kent; "Landscape," by Leon Kroll; "Hanna-ford's Cove," by Kenneth Hayes Miller; "Central Park," by Simkha Simkhovitch and "Flowers," by Nan Watson. The present exhibition will remain on view during the current bill at the theatre, and will be replaced by another collection at its termination.



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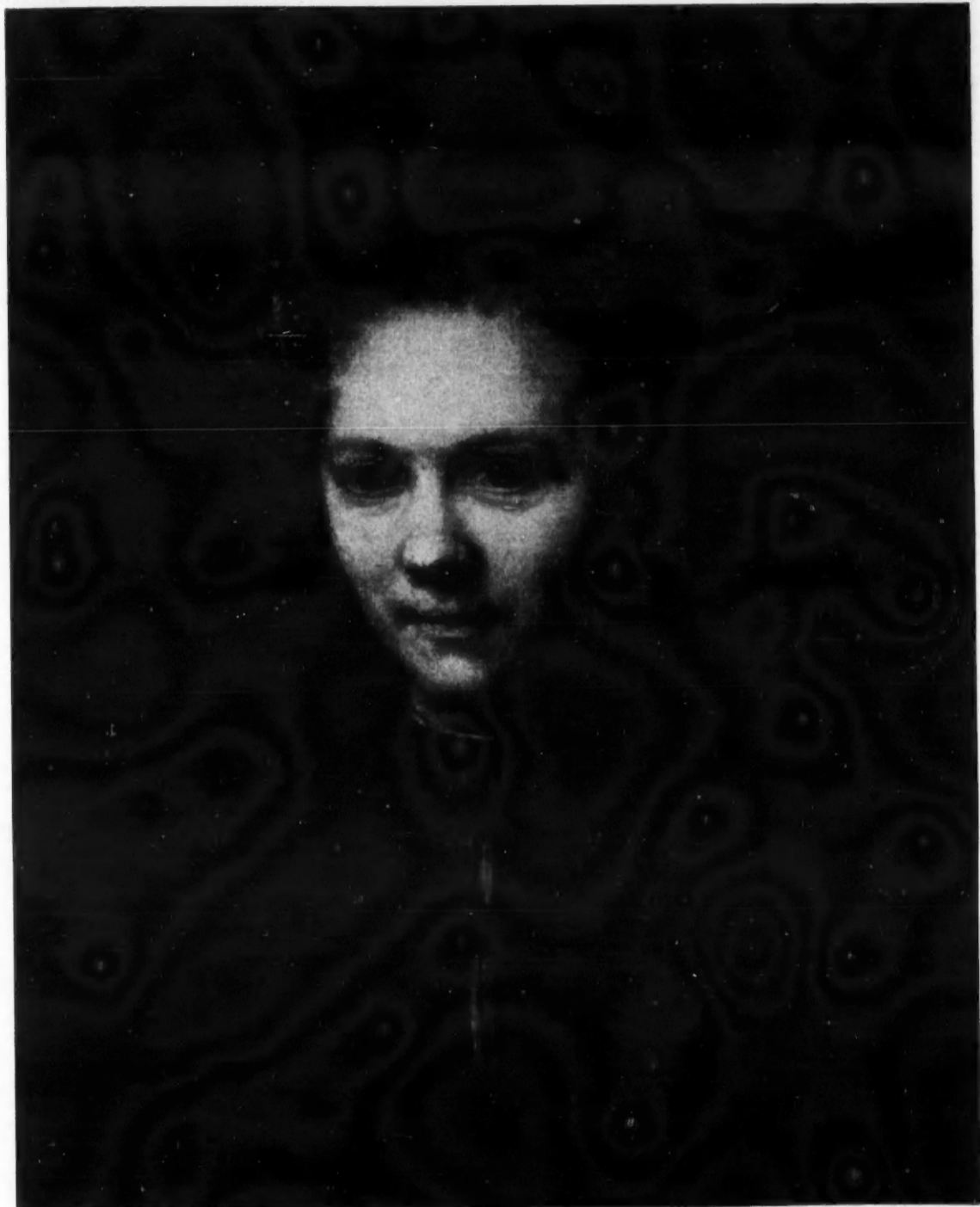
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"PORTRAIT OF A WOMAN"

By REMBRANDT

In the Senff collection to be sold at the Anderson Galleries in March

Many Schools Are Found in Senff Collection

(Continued from page 1)
work. The head of the woman is especially fine, firmly modeled and strongly characterized.

Rembrandt's "Portrait of a Woman" may be that of Hendrickje Stoffels. It evidently belongs to the work of his later years, probably after 1650. The textures of head dress and costume have all of Rembrandt's richness and the costume glows with deep reds and golden browns. It is possible that the face has suffered from overcleaning.

"A Card Party" by Peter de Hoogh and "The Fish Pond" by Hobbema are both fine examples. The Hobbema is in a somewhat lighter vein than the more familiar, sombre landscapes, but the powerful organization of light and form which distinguishes his painting is fully developed.

Four small, circular panels representing peasant figures, are given to Breughel the Younger, an attribution which is borne out by the obvious relation between one of them and the elder Breughel's "Proverb of the Bird Nester" in Vienna and the fact that all of them are illustrations of the Flemish proverbs, a favorite subject of the older artist whose work his son so often followed.

Only one English picture, Turner's "Mont St. Michel" is included in the collection.

Apart from the Barbizons the French school is represented by few pictures, but these masterpieces. There are two Courbets, a marine and the "Rock of the Black Well" which we illustrate here. The latter is one of his best landscapes, richly patterned and vibrant with color.

There are, also, two exceptional paintings by Delacroix—the sculptural "Lioness" which we illustrate and "Othello and Desdemona." In the latter the figure of the Moor is painted in a manner suggestive of Rembrandt. A Puvis de Chavannes "Baigneuses" and a Degas landscape in pastel bring the

EARLY INDIAN ART BROUGHT HERE

A collection of early Indian art objects which includes sculpture, woodcarving and textiles has just been brought to New York from Paris by N. H. Heeramanek. One of the most important pieces is the famous emerald cup of Jehangir, an account of which was published in THE ART NEWS of December 10th. The cup, first shown in New York by Mr. Keezer, was then and still is owned by Mr. Heeramanek. A series of quite early stone heads and another of painted cotton wall hangings are also interesting features of the collection.

Mr. Heeramanek has taken temporary quarters in New York at 347 Madison Avenue and expects to open a permanent gallery in the near future.

collection to almost contemporary times.

Since the proposed Gary sale has been withdrawn it is probable that the sale of this collection will be the most important of the year.

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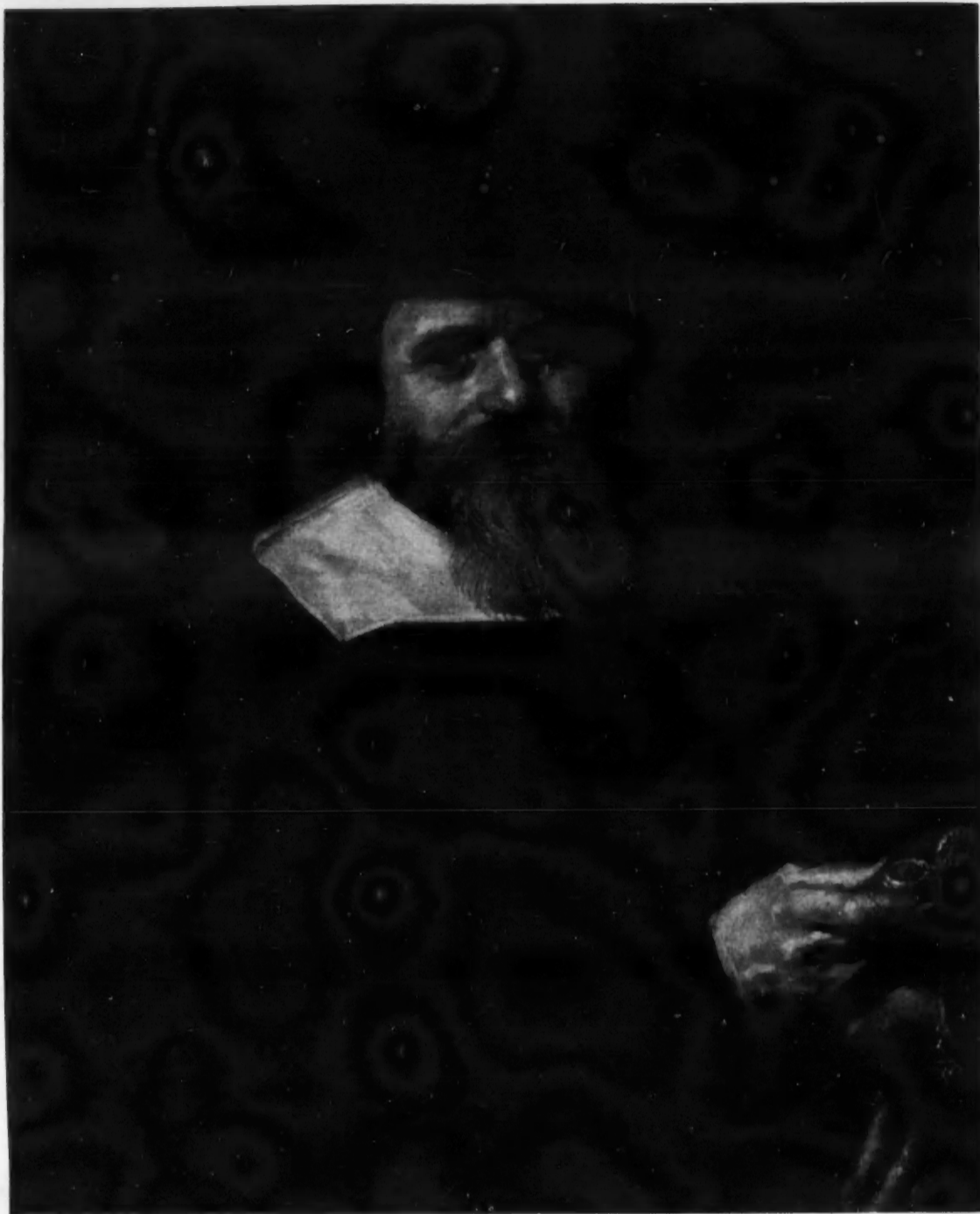
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PORTRAIT OF A DUTCH BURGHER

By FRANS HALS

In the Senff Collection to be sold at the Anderson Galleries in March

CERAMICS IN IBERO- AMERICAN SHOW

Ceramic decoration, which has been cultivated brilliantly and continuously in Spain from the early prehistoric times, will be one of the notable features wrought into the fabric of the Ibero-American International Exposition in Seville, which is to be formally opened on Columbus Day, October 12th, to continue through June, 1929, and in which the United States will officially participate.

A novel feature is the lavish use of azulejos ornamentation employed in almost every phase of this great Spanish-American fair, which includes the Iberian countries of Spain and Portugal, with those Western Republics which owe their existence in whole or in part to the discoveries and colonization of the glory days of the Spanish world empire. Through a Congressional appropriation of \$700,000 the United States' participation is well under way and former governor Thomas E. Campbell, of Arizona, United States Commissioner General to the Exposition, is now in Seville with a group of American architects and engineers to supervise the erection of three exhibition pavilions.

With an almost ageless background surrounding them the Sevillian workers in ceramics have allowed their art to have full sway. The whole exposition presents a wealth of color and design. Patios, courts, fountains, facades, walls and ceilings vie with each other to delight the eye. In the Plaza de America there is the Circle of Cervantes with the immortal story of Don Quixote graphically told in hundreds of tiles that ornament a series of broad benches surrounding the circle. Patient Sancho Panza on his donkey looks across a tessellated court to the grotesque Don astride of Rosinante. Following a similar treatment in the use of tiles are several fountains in the Maria Luisa Park, notable among them being the Fountain of the Lions in which the

pool itself has a black and gold motif for the walls with an arabesque floor. The Fountain of the Toreadors shows a series of tiles after the manner of Goya, Bulago and Sorolla. The Fountain of the Frogs reverts again to the Mozarabic school. The Fountain of the Star is Roman. Like a bit of Mecca is the Kiosk of the Lagoon with its vivid blues.

The most imposing structure in the exposition is the magnificent Plaza de Espana, which is semi-circular in shape and more than 600 feet across. This is a permanent building and the ceramic work is now being done. The Royal Pavilion or Pabellon Real shows probably the finest ceramic murals in the exposition, portraying epochs in the history of the Spanish kings. One of the most striking of these is the Crusades done in the manner of Boutet de Monvil.

It is from the studios and potteries in Triana, across the river from Seville, that most of these ceramics have come and it is expected that visitors to the exposition will be given the opportunity to see these modern artisans of an ancient art at work. Then, too, there are the works of the masters in all parts of Seville.

From the time of neolithic ceramics of Ciempozuelos, forming complicated designs with incrustations of white paste, until the time of the Iberian ceramics, Spain has had the advantage over the rest of the world, with the one exception of Greece, with her ceramics.

Mediaeval Spanish ceramics are extremely varied. Its most glorious achievement is the introduction and naturalization in Europe of earthenware with a metallic reflection, which an artistic people applied to fragile, humble clay to make the most sumptuous dinner services.

When the Renaissance influence began Seville had a visit from Francisco Niculoso Pisano, who remained there for several years. At the hands of his Spanish pupils the art of the fine ceramic worker lost in technical mastery and delicacy what it gains in color, vigor and decorative force.

With the Moorish invasion came a new note to blend with color in the profuse decoration of the Mudejar style of brick

which recalls the Moors' hatred for a flat surface. To the Musselman influence is also attributed the vibrant blues and greens and the intricate Arabesque motifs.

Of particular interest to the traveler to Seville is the facade of the Convent of Santa Paula, which is the work of Pisano and the tile mosaics decorating the facade of the Church of La Caridad, which are attributed to Murillo. It was for this church that Murillo did five of his largest and most famous canvases, The Multiplication of the Loaves and Fishes, Infant Jesus and Little St. John the Baptist, Annunciation of the Virgin, Moses' Miracle of the Waters and St. John of God bearing a poor man on his shoulders.

The art section of the exposition will have four main exhibits. First of these is the Loan Exhibition of the Spanish Royal House, through the courtesy of Alfonso XIII. It will show arms, pottery, tapestries, laces and antiques which have never before been placed on public view.

A special section will be devoted to Antique Art which will embrace Architecture, Sculpture and Painting. Industrial arts, both ancient and modern, will include ceramics, orfèbrery, tapestries, fabrics, upholstery, embroidery, laces, wood works, furniture, glass, wrought iron and leather relief. Modern art will cover decoration, architecture, painting and sculpture.

There will be a special international exhibition of modern painting by guest artists who have been invited to send canvases to the exposition. This will include the work of American and South American as well as Spanish and Portuguese painters.

STUDIO NOTE

An exhibition of the work of Tom P. Barnett in oil, tempera, and black and white, is being shown at the St. Louis Artists' Guild. Several of the pictures have been acquired by collectors. Mr. Barnett's picture "Snow and Ice," was sold from the Annual Exhibition of American Painters at the Art Institute of Chicago, this Fall.



PORTRAIT OF A DUTCH LADY

By FRANS HALS

In the Snijff Collection to be sold at The Anderson Galleries in March

RECENT ENGLISH PAINTING SALES

LONDON.—At this time of the year it often happens that the humble owner of an old picture, who has sent it to Christie's to try his luck, meets with unexpected success. In a modest catalogue on January 27, for example, there was a tiny Florentine panel (7½ in. by 8 in.), quite in the Fra Angelico tradition, depicting two saintly visitors to some convent, one of whom is receiving alms for the journey from the devout prioress. The unambitious owner would have been delighted with a final bid of 30gs., but the speculative experts competed further, and one of them, who buys shrewdly under the auction name of Westmore won the little prize at 450gs.

Similarly, a pair of panel portraits of a cavalier and his lady, in the manner of Nicolas Elias Pickenoy, who taught Van der Helst, and, therefore, influenced a school, brought 350 gs. (Rothchild). These, too, had been sent for the arbitration of the grand jury of dealers, as well as five pictures of the months, with their corresponding Zodiacal signs, assigned to Pieter Snyders, of Antwerp, which fetched 220 gs. (W. Sabin).

The market failed to respond, however, to the interest of a Gainsborough portrait of that Joseph Gibbs who was famous in his day as the organist at the church of St. Mary-at-Tower, Ipswich, from 1748 to 1788, to whom the townsmen of Ipswich accorded a public funeral. Sold by order of the executors of the late George Bullen (for long the keeper of the department of printed books in the British Museum), this small portrait yielded only 80 gs. (Gooden and Fox).

On the other hand, a mere pen-and-ink drawing of a group of people by Martin Schongauer, many of whose works are

comparable with Dürer's reached 250 gs. (Colnaghi), and in a day's sale totalling over £5,000 a Heenskerk panel of a donor, kneeling with his wife at prayer, realized 160 gs. (Mason).

The three days' sale of the contents of "The Rooksnest," Godstone, Surrey, was concluded by Messrs. Foster (Pall-mall) on January 27 for a total of over £10,000. Hoppner's "Portrait of Captain Joseph Huddard" fetched £756 (Leggatt); "Portrait of James Watt, the engineer," by Beechey, £745 10s. (Blairman); D. Serre's "The British Fleet at Anchor," signed with monogram and dated 1791, £399 (Ellis and Smith); and a Gainsborough drawing in monochrome of a landscape with figures and cattle, £514 10s. (Parsons).

A set of four early Eighteenth Century marble garden vases, with scroll-shaped handles, each vase carved with flowers and figures emblematic of the seasons, made £777 (J. R. Thomas); and a French tulipwood hanging cupboard, £420 (Meath).

OLD MASTERS TO BE SOLD AT GIROUX'S

BRUSSELS.—The Galerie Georges Giroux of Brussels will sell at auction on March 5, important works by masters of the seventeenth and eighteenth centuries, from well known collections. Paintings by Rubens, Jordaens, Van Dyck, Van Utrecht, Grimmer, Teniers, Jan Steen, J. S. Ruysdael, Maes, Van Goyen, Storck, Bega V. van der Neer, etc., are numbered among the works of seventeenth century artists included in the sale. Canvases by Romney, Guardi and Chardin are outstanding among the eighteenth century pictures. A handsome catalogue containing fifty full-page illustrations has been issued and when received at THE ART NEWS, may be seen by subscribers or those interested in the sale.

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 20 East 57th Street, New York
 President S. W. FRANKEL
 Editor DEOCH FULTON
 Entered as second-class matter, Feb. 5, 1909, at
 New York Post Office, under the Act of
 March 3, 1879.

Published weekly from Oct. 8 to last of June.
 Monthly during July, August and September.

SUBSCRIPTION RATES

YEAR IN ADVANCE \$6.00
 Canada 6.00
 Foreign Countries 6.00
 Single Copies15

WHERE THE ART NEWS MAY BE OBTAINED IN NEW YORK

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Vol. XXVI Feb. 18, 1928 No. 20

METROPOLITAN TO SELL DUPLICATES

The Metropolitan Museum of Art is a most disappointing institution. However one may long for an example of all that is hidebound and blind in Museum policies and however generously our great institution may habitually offer itself there are times when it quite disrupts the traditional scheme and, by a startling exhibition of intelligence, hurls urbane defiance at its detractors.

Not so long ago we were prepared to condemn its purchases of works of art as beneath the dignity of a great institution. Whereupon the museum purchased the Antonello and the Burton-Constable chasuble. Many have complained about the enormous quantity of classical objects, many of them duplicates, with which the museum galleries and store-rooms were filled and to which more objects were constantly added. There seemed no end and no hope.

And then comes the startling news which we publish to-day in another place. The duplicates are to be sold! It is possible that this is the first breach in the wall; that hereafter the other collections may be subjected to intelligent revision, and that the vast quantities of paintings and objects of art, valuable in themselves but redundant in the museum, may find their way to the auction rooms.

One can but hope. The imagination leaps to the vision of galleries cleared of repetitious material where one might really see and enjoy the works of art on display. If the policy which Mr. DeForest has so ably outlined in the letter quoted below is to be extended, hope may not be vain.

Mr. de Forest's letter needs no comment. It is addressed to Mr. Mitchell Kennerley, President of the Anderson Galleries where the sale is to be held and is as follows:

"The Metropolitan Museum of Art



"LA LISEUSE"

By J. B. C. COROT

In the Senff Collection to be sold at The Anderson Galleries in March

purchased the celebrated and very extensive (the official catalogue of the Collection by Professor Myres lists 4,426 objects) Cesnola Collection in 1874 and 1876. It made this purchase in competition with different museums abroad as one of its first important acquisitions. The collection has a world-wide reputation. It naturally includes a large number of objects similar in character, most of which are still in the possession of the Museum though not on exhibition. In addition to this material there have accumulated in years past a number of other classical antiquities, consisting of Greek, Etruscan, and Roman vases, bronzes, terra cottas, glass, and marble sculpture, which duplicate what we already have on exhibition.

"Rather than continue to hold these objects in storage where they perform no useful service, the Trustees have determined to dispose of them by auction sale in March and April so that other museums and private collectors can obtain them and enjoy their possession. They deem it a duty to the appreciation of art that all these objects should be put to use. They earlier considered distributing them among other American museums, but to attempt to do so would have involved questions of discrimination and would have delayed vacating space for which the Museum has urgent and immediate need.

It is the hope of the Trustees that by distributing these objects among a large number of people the interest in classical antiquities will be increased. The decorative value of this kind of material is only gradually being recognized. There is no

better way of stimulating its appreciation than to place such objects of art in as many museums, colleges, libraries, and private houses as possible."

ROBERT W. DE FOREST.

LONDON

By LAURA GORDON STABLES

On rare occasions someone pays a visit to the Diploma Gallery at Burlington House. Here is housed what should be an extremely interesting collection, for it consists of the works which each Academician has to present to the Royal Academy on being elected to that august body. But curiously enough there is such a moribund air about the place that it is seldom that anyone adventurous enough to visit the gallery once, ever feels impelled to repeat the experience. One reason for this probably lies in the fact that the average of the pictures is not of the highest and that, curiously enough, the majority of them are by no means representative of their authors. Why this should be, it is hard to say, unless it be that the Academicians, conscious of the obscurity in which their canvas is to be enshrouded, do not give of their best. This, however, has not been so in the case of Alfred Munnings who has recently bestowed on the Diploma Gallery his fine "Kilkenny Hounds," a composition that considerably advanced his already high reputation, at the Academy of 1925. It is remarkable as much for the sunlit landscape and brilliantly painted sky as for the masterly painting of the horses, their riders and the hounds. This is truly a characteristic bit of work and it could be wished that more recruits to

the academic ranks would follow so good an example in their gifts.

The entire country seems to be preparing to contribute to the Exhibitions to be held this year respectively at the Grafton Galleries by the British Antique Dealers' Association, and at Olympia by the Bazaar, a publication which for a great number of years has functioned as a medium for exchange and sale. Already very extensive insurances have been taken out, for the value of the antiques to be shown in each case will easily exceed a million sterling. Although the exhibits will cover every nationality and every age, those exhibiting them will be restricted to British nationality, for one of the main objectives in the scheme will be to so foster at home the love of antique-collecting as to counteract the tendency towards exportation.

Apropos of the flow of Old Masters across the Atlantic, Sir Martin Conway holds on this subject a point of view rather broader than that usually expressed by enthusiasts on Art. Sir Martin, who was at one time Slade Professor of Fine Arts at Cambridge, and is on the Consultative Committee of the Burlington Magazine, is of the opinion that the export, at any rate of fine examples of the British School, to the New World, upholds enormously British prestige in art matters, and at the same time enables Britain on her own merits to defy that inflation which France, for instance, has by deliberate propaganda, brought about in regard to the appreciation of her own paintings. Moreover, any regret which he might be inclined to feel at the loss of a "Blue Boy," or a "Pinkie," would be compensated for by his cheerful conviction that we are now busily producing masterpieces which will put such products of the eighteenth century entirely in the

shade—an encouraging point of view which from so eminent an authority should do much to silence the pessimists whose voices are too often heard in our midst. Writing on the subject to the *Evening News*, Sir Martin quotes as an instance of supremely fine modern work, Augustus John's portrait of Suggia, now happily housed in the Tate Gallery.

For the rescue of this portrait we have to thank Sir Joseph Duveen, whose scheme for the development of modern British Art, I learn, has branched out in a still further direction, namely in that of Argentina. This summer is to see under governmental auspices, the opening of the first display of contemporary British painting in Buenos Aires, and an influential committee, on which Sir Martin Conway will sit with such men as Orpen, Epstein, Connard, Collins Baker, and Roger Fry, has been elected to organize the affair. Steps are being taken to induce owners of notable modern works to allow their treasures to be sent on so distant a visit, and there is every reason to believe that the appeal will meet with a generous response. The fact that the project has met with state patronage testifies to the value which is obviously placed in political circles upon such undertakings.

There are already rumors anent this spring's Royal Academy, gossip having it that the picture of the year is likely to be the Orpen portrait of Dame Madge Kendal, a lady whose vivid personality, even at her present advanced age, should give Sir William just the sort of forceful subject on which to expend his energy, and show his art at its most brilliant. The veteran actress still clings to the dress of late Victorian days, and it is said that the painter has made something splendidly decorative and arresting out of the bonnet, trimmed with silver lace, which his sitter has characteristically insisted upon wearing.

The recent fire at Doughty House, during which Sir Herbert Cook's magnificent collection of Old Masters narrowly escaped destruction, brings home the necessity for owners of rare works of art to have these photographed, not alone in order that at least some record be preserved for posterity, but also for the purpose of obtaining from insurance companies a due indemnity in the event of loss. Those who have had from time to time to write in connection with private collections will realize the surprising infrequency with which owners are able to furnish for publication any sort of photograph, amateur or professional, or any sort of sketch, which could possibly be used as evidence. Occasionally when there has been a question of selling a work or of obtaining an expert opinion upon it, a photograph may have been taken, but the proportion of such instances is small.

The fate of the short-lived Chenil Galleries, which began with such high hopes and survived insufficiently long to realize them, has now been decided in favor of a cinema, to which end so many honorable ventures ultimately come. The failure of the scheme was probably due to the fact that it attempted to embrace too much, and like an individual who would fain grasp burdens beyond his scope, dropped the lot to the ground. Music and painting should logically walk hand in hand, so cognate are they in many respects, but still the stubborn fact remains that where finance and business are concerned, the two are better apart.

The Exhibition at the Colnaghi Galleries in New Bond Street of Old English Sporting Prints, conveys the impression that their artists must themselves have been sportsmen, so obvious is the zest and enthusiasm with which they are executed. And these qualities go a very long way towards compensating for a certain "journeyman-artist" suggestion that a number of them convey, as well as towards arousing in the spectator a sense of the possibly somewhat deceptive "joie de vivre" of the days when one travelled the country in a coach and eight, which carried the mailbags in place of the express trains of to-day. To get together such a collection of prints, both of excellent quality and unimpaired condition is no easy matter nowadays when the cult of the sporting print has cleared the open market to a very large extent. For their appeal is a very wide one and it is not alone the sportsmen, the men who are devoted to hunting and boxing, fishing and shooting, who are intrigued by these prints, but those who care for the picture that they give of the life of a bygone age.



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EXHIBITIONS IN NEW YORK

SARGENT DRAWINGS Grand Central Galleries

Three groups, quite sharply divided, of drawings by the late J. S. Sargent are now on view at the Grand Central Galleries. More than five hundred drawings are included.

The first and second groups—very early work and studies for the Boston murals, are the least interesting. Evidently Sargent was a precocious boy. The drawings done at twelve and fourteen are already sophisticated and completely lacking in the spontaneity often found in children's work. They are moderately capable, literal notes, even more "old fashioned" than productions of the seventies need have been. Evidently the boy took his pencil too seriously to allow any guidance by his imagination.

The studies for the murals fill the greater part of the galleries. There are hundreds of them—drawings of hands, arms, heads, torsos and draperies. They are a record of Sargent's painstaking care and of an honesty of craftsmanship which sometimes appears wanting in his portraits. Most of these drawings have that degree of excellence to which the average art student aspires. They are firm, correct and obvious. Foreshortening, the

art student's test of greatness, is done with tremendous virtuosity.

But in these drawings, as in the boyhood work, there is little life. All of the movement, the swinging draperies and twisted bodies which his lines suggest, lacks animation. These, too, are records of things seen with unimaginative, unappreciative eyes. One is convinced that the models sat or stood as Sargent drew them but except for the technical skill which they display, there is little to distinguish these drawings from the thousands produced annually in life classes.

In one of the galleries is hung a series of drawings which is almost completely at variance with the others. It is significant that they are the least known of all for evidently those who knew Sargent best must have felt that they were hardly in character. They suggest the artist rather than the busy man of artistic affairs.

Most of them are in pencil—quick notes of things which interested him—a few portrait heads, oxen, small figures, a bicycle, a copy of a Degas lithograph, architectural details. They have a snap and vigor which the others, for all their greater pretention, have not. Some of them have the sparkle of a Manet; others are so sensitive that they seem by another hand than that of the familiar Sargent.

One of the most entertaining series in this group is that of the several studies for "Madame X." There are

several drawings of Mme. Gautreau's profile and studies of the whole figure in various poses.

None of the drawings, which are shown through the courtesy of Mr. Sargent's sisters, Miss Emily Sargent and Mrs. Francis Ormond, and the Boston Museum, is for sale. It is understood that, after the present exhibition, the collection is to be divided among several museums.

GLEB DERUJINSKY BELMORE BROWNE JAY CONNAWAY Macbeth Gallery

Of the eighteen recent sculptures by Derujinsky included in this year's exhibition, the wood carvings are by far the most interesting and direct in their technique and expression. Next, come a series of small nudes in which the modeling is far more distinguished and vivacious than in the portrait busts and representational sculpture which make up about half of the exhibition. Of the wood carvings we liked best a "Pieta," obviously inspired by the achievements of the fifteenth century craftsmen. It is done in high relief and has an austerity and directness that dominate the room. Rabindranath Tagore, done à la Rodin from a large, rough block of wood has far more force and feeling than the suave and polished portrait busts of Prince Serge Obolensky and Mr. Oliver Jennings. The small nudes are done in a variety of media; the most interesting appeared to us to be the "Woman Seated" done in greenish bronze; the movement of the body, especially the powerful backward bend of the torso are finely handled. In the more popular vein are several heads of little girls, two studies of the artist's wife and a wood carving of Miss Lillian Gish as "Romola."

Two other rooms at Macbeth's are occupied by the Rocky Mountain landscapes of Belmore Browne and the poetic interpretations of Maine and Vermont of Jay Connaway. Nothing could be in greater contrast than the spirit of these two artists. Mr. Browne's more literal approach to nature has perhaps inevitably been conditioned by his adventurous years in the Alaskan wilderness, his conquest of Mt. McKinley and his wild animal collecting in far off places. The artist has keen observation of changing aspects of mountain scenery and his skillful, if not too subtle technique records faithfully and with an obvious sincerity such lonely epics as "The Hungry Winter," "A Glacier Lake," and "Camp in the Rockies." Mr. Connaway in his "Small Pictures of Mountain and Sea" is obviously interested in the moods of nature and his technical equipment is such that he transcribes these delicate impressions without falling into formless poetry or amorphous renderings of clouds and sea. The several paintings of storms in Maine are particularly sensitively handled, with an impressionism that appears personal, rather than fashionable. "Early Spring, Vermont," and several of the sea pieces also give evidence of the poetic vision and sincerity of feeling which make this little exhibition one of the most attractive held in the Macbeth Galleries this year.

MAX WEBER Neumann Gallery

Max Weber's present exhibition is entirely of water colors. These

achievements in what too many artists consider a holiday medium are as rich and solidly conceived as the oils shown at the same galleries last year. Landscapes, still lifes and nudes all reveal a sensitive surety of touch and a quiet mastery of problems for which there could be no facile solution. In the still lifes, especially, complicated chords are resolved into clear, vibrant harmonies of color and design. Those who have sometimes deprecated a certain sombreness in the oil paintings of Max Weber, should see the singing reds and yellows of the still life of apples on a commode in the present exhibition; they disarm coloristic criticism. The nudes are for the most part done in very small scale, although the forms are characteristically ample. Quite naturally the figures yield their beauty less readily than either the landscapes or still lifes, but when their distortions are accepted in terms of design, they too contribute their share to an exhibition in which one feels to a singular degree the rightness of line, volume and color. Among the many Americans who have worshipped Cezanne, Max Weber appears to us among the few whose personality has been strong enough to avoid the pitfalls of the sedulous ape.

WALT KUHN Downtown Gallery

The present exhibition of recent water colors by Walt Kuhn appears to intimate that this dangerously versa-

tile artist is tiring of his chameleon role and accepting the painful necessity of being himself. There is considerable sincere and unmannered work among the nudes, of which we especially liked "Sophie Reclining," and "Pink Sash," with their rhythmic flow of line and delicate handling of color. In another genre are several less successful and rather embittered water colors, among them two entitled "Oil" and "Morning," evidently chronicling the boredom of the bordello. Still another series of energetic contributions in sepia heightened with color such as "Culture," "Philosophers" and "The Long Horn Bar," give sardonic group impressions in technically adroit calligraphy. A head entitled "Angna" is somberly rich in color and interesting in its modeling. The Burlesque Girls I and II hark back to more familiar and less pleasing accomplishments of the artist.

FRANCOIS VERHEYDEN EUGENE HIGGINS Babcock Galleries

The water colors of Francois Verheyden reveal an artist whose concern is more with color than with composition. The complete chromatic gamut is run in the majority of the twenty-

(Continued on page 12)

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EXHIBITIONS IN
NEW YORK

(Continued from page 11)

two fancifully conceived landscapes. Mr. Verheyden's delight in pigment is as naive and unjaded as a child's. And like a child's conception of fairy-land are such fantasies as "Spring in Flanders" and "Peach Trees in Provence." "Roquebrune" and the two Provencal *paysages* are more composed and would seem to prove that the average adult eye soon wearies of navigating an amorphous sea and requires some focal center on which to rest an exhausted iris.

Work by Eugene Higgins is also on display. This time his bulky Irish peasants are presented in black and white. The bruin work is very similar in subject and treatment to that of the oil exhibition held earlier in the season. Like the canvases the plates are very dark, the effects being largely achieved by chiaroscuro. Like the canvases the prints smell strongly of potatoes and peat. "The Bargeman" is compositionally the most distinguished and striking but about even the smallest there is a monumental quality which should appeal to all who cherish the Millet tradition.

GUY WIGGINS
ALICE JUDSON
Milch Galleries

Picturesque Europe is fast yielding place to spectacular America.

This may not be altogether a matter of taste. Some fear may enter into the present day artist's eschewal of the pretty, the thrice-told and the quaint.

Whatever the motivation, the artists now exhibiting at the Milch Galleries have gone heavily Manhattan and the *ci-devant* Cornish canvases of Mr. Wiggins and the familiar marine water colors of Miss Judson are almost eclipsed by the encroaching skyscraper.

The most effective of Mr. Wiggins' canvases is that entitled "Lindbergh's Reception." In this staccato study of waving flags and marching men the artist has achieved a fine effect of moving color. The surging, seething crowds on pavements and roofs are broadly indicated by heavily loaded brush strokes and the bright, broken colors offer an interesting contrast to the several subdued snow scenes and the rolling richness of the "Valley of the Var" landscape.

The Judson water colors bear such titles as "Sixty-sixth Street Station,"

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"STUDY"

By JOHN H. SARGENT

Included in the exhibition of Sargent's drawings now open at
The Grand Central Galleries

"The Tall Tower" and "The Vanderbilt House." An occasional bright boat remains to remind one of the water color Mecca of yesterday but here, too, the key-note is Knickerbocker. Of them we preferred the *intime* individuality of "December 24th" to the more usual versions of traffic towers and set back sky-scrappers.

MAHONRI YOUNG
Rehn Galleries

Small bronzes by Mahonri Young are now on view at the Rehn Galleries.

Mr. Young is an exponent of the biceps school and the twenty exhibits in the present show are largely concerned with the American male in action.

In his sculpture (for Mr. Young is also a painter, pastellist and etcher) is a well developed plastic sense. His figures, no matter how violently active, are firmly poised and of their medium, and if they lack imagination they are equally innocent of sentimentality. Where they fail is in adding anything to the Meunier apotheosis of manual labor and the Bellows close-ups of crucial moments in the ring. For although done in another medium, the diminutive Dempseys are as much Bellows as the *boucheurs* are Meunier, an expurgated Bellows in which over-tones and intensity are omitted. Influences such as these are not easy to assimilate. Which may be one of the reasons why these muscular mannikins, for all their excellent articulation, are so devoid of emotional kick.

VLAMINCK SLASHES
FORGED PICTURES

PARIS.—Montparnasse and the Latin quarter are greatly excited over the action of the French painter, Maurice Vlaminck, who discovering paintings labelled with his name, which were not his work, on exhibit in a gallery on the left bank of the Seine drew out a pocket knife and slashed the pictures to ribbons.

Vlaminck declares he acted not only on his own behalf but for many other young painters who are being exploited in like manner. He says that as soon as an artist makes anything of a reputation dealers do not hesitate to hire other and poorer artists to make pictures and sign them with the more celebrated artist's name in order to make sales.

Vlaminck was arrested for slashing the pictures but released when he proved his identity.

GALLERY OF LIVING
ART BUYS CHIRICOS

Announcement is made by the Gallery of Living Art of New York University that it has purchased two paintings by Giorgio de Chirico. These pictures, which were placed on exhibition on February 7, are entitled "Le Printemps du Destin" (1926) and "L'Asymptote" (1927).

The Gallery of Living Art, which is located on the ground floor of the Main Building of the University, 100 Washington Square East, was opened to the public in December. The exhibits have been placed on permanent loan by Mr. A. E. Gallatin, who with Mr. Henry McBride form the committee in charge of the gallery.

SOCIETE ANONYME
TO HOLD EXHIBIT

The Société Anonyme, Inc., announces a small and intimate exhibition to be held under the auspices of The Arts Council in their new quarters at The Barbizon, 140 East 63rd Street, from February 20th to March 3rd.

The Arts Council has been organized as a much needed clearing house in New York City where young artists, craftworkers, musicians and actors can seek council where to study or how to start on their professional careers.

It organizes exhibitions to be sent out to the various Boroughs of the City of New York and keeps a record of events taking place which information is at the disposal of the public to avoid duplications.

The present exhibition, arranged by the Société Anonyme, is as always international. Eight countries will be represented.

Among the outstanding items are the sketches for the wall decoration of a modern Moving Picture House, designed by Carlsund. These met with unusual success when exhibited in Paris in 1926. Carlsund is a co-worker with Fernand Leger in staging ballets, etc.

There will be a reception on Monday, February 20th from 4 to 6.

Dr. Henry Barzone, Professor of the Arts of the Twentieth Century at Fordham University, will lecture on "The Approach to Modern Art," at the Arts Council on Monday, the 27th at 3.30. All who are interested are welcome.

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SPAETH EXHIBITS MEDIAEVAL MSS.

Mr. Arthur Spaeth, representative of L'Art Ancien, S. A. Lugano, Switzerland and the firm of Jacques Rosenthal of Munich, Germany, is holding an exhibition of mediaeval manuscripts and early printed books at the office of Mr. Lathrop C. Harper, 8 West 40th Street.

Of outstanding interest to Americans is the astronomical block-book of Johann Müller of Nuremberg, which may have been used by Columbus, who is known to have carried Müller's Ephemerides with him on his first journey. Müller's scientific discoveries became known to Columbus through the Portuguese Junta. Hence Müller, or Regiomontanus as he was more commonly known, may be regarded as a forerunner of Columbus and the spiritual discoverer of America. The xylographic calendar in the possession of Mr. Spaeth is one of two known copies, the other being in the Bayrische Staatsbibliothek in Munich. It covers the period from 1475 to 1530 and is the first cal-

endar ever printed as a book (each page of which is cut from a single block) and the first printed book to contain the "blood-letting" man.

Another exceptionally fine and extremely rare work is a first edition of Pliny's *Natural History*, published by Johannes de Spirra in Venice in 1469, the second work to be gotten out by the man who introduced printing in Venice. De Spirra, who died the year the work was published, was the first to employ the purely Roman type. The present volume, which has a handsome seventeenth century binding, is in perfect condition and is ornamented with a magnificent broad flower border on the first page and thirty-seven hand illuminated initials.

A *rarissimus* of unusual interest is a two-volume Biblia Latina, which is the first printed Bible to bear a date (1462) and the printer's insignia, while a fifteenth century Florentine Book of Hours and several volumes in sixteenth century Lyonesse binding are examples of Italian miniature work and French book-binding at its best.

The exhibition will continue until February 24.

SUMERIAN TREASURES FOUND IN UR

PHILADELPHIA.—From the tomb of a Sumerian Queen just discovered in Ur of the Chaldees by the joint expedition of the University of Pennsylvania and the British Museum have come contributions to archaeology and the history of architecture that may rival in importance the secrets given up by the tomb of King Tut-ankh-Amen in Egypt, a report received here from C. Leonard Woolley, director of the expedition, indicated.

Besides the rich treasures surrounding the body of the Queen, Shub-ad, whose name appeared on a cylinder seal worn on her head with two crowns, the excavators brought to light what are declared to be the oldest ever discovered.

The tomb of the Queen adjoined that of a King, which was discovered recently and with which were found the bodies of his grooms, servants, musicians and wives who had been slain to accompany the King into the next world.

Each of these tombs had a doorway, above which was a true arch of baked bricks. The chambers were vaulted with arches, of which a few rings still remained.

Director Woolley said that the oldest previous arch known to archaeologists was that found over a drain at Nippur, a Babylonian city, dating back to the third millennium, B. C.

"Excavation of the tombs in Ur reveals," the director said, "that corbel vaulting, the true arch and the dome all were familiar to the Sumerian builder and were carried out both in brick and stone in the fourth millennium, B. C."

Archaeologists in charge of the expedition have concluded, on the basis of the evidence they found, that the robbery of the King's tomb adjoining was done by the persons who buried the Queen, and done at the very time of her burial, probably 5,000 years ago.

Queen Shub-ad's tomb had evidently been left undisturbed by the vandals. The director described it as follows:

"The main interest here centered in the tomb itself. There were vessels of clay and copper, stone and silver, many of them broken and distorted, but others wonderfully preserved. At the other end, on a wooden bier, at the head and foot of which were crouched the bodies of attendants, lay the bones of the Queen, Shub-ad.

"The Queen's headdress, worn originally over a great wig, was a marvelous sight as it was laboriously disengaged from stones and earth. Coil after coil of gold ribbon surrounded the hair. Above these and across the forehead ran a frontlet of lapis and carnelian beads, from which hung heavy rings of gold.

"Higher up was a wreath of large gold mulberry leaves hanging from another string of beads, and above this another wreath of leaves resembling willow leaves, with large gold flowers, whose petals were inlaid with lapis and white shell.

"Under the edge of the ribbon hung enormous gold earrings, and towering

over the top of the head was a golden ornament like a Spanish comb, shaped like a hand with seven fingers, each of which ended in a gold flower.

"The Queen wore a tight-fitting necklace of lapis and gold and a cloak entirely covered with beadwork, vertical rows of beads in gold and lapis, carnelian and agate, with a border of beads set in horizontal groups of ten and fringed with dangling gold rings.

"The cloak was fastened on the right shoulder with three gold pins with lapis heads, and by the fastening were amulets—two goldfish and one of lapis—a lapis fringe of a reclining calf and a group of two antelopes in gold.

"Apart from these personal belongings, the tomb produced in all about 150 objects. I have little doubt that this is the missing tomb belonging to the grave shaft described by me in my last report, namely, the one in which were found the golden harp and the decorated chariot drawn by asses, and that Queen Shub-ad was the wife of the King buried in the plundered vaulted tomb.

"Certainly the contents of the upper grave shaft seemed to show that it belonged to a woman rather than to a man, for, except for decorative examples in precious metals, there was a striking lack of tools and weapons in the upper grave shaft.

"Moreover, the chariot, with its elaborate decoration of gold and silver animals, contrasted with the utilitarian simplicity of the bullock wagons in the lower grave, and the decoration of the gold vessels in the upper shaft and in the tomb is identical.

"Although the tomb has given us such a collection of rich objects as until this year we had never hoped to secure, and has thrown new light on the early civilization and art of the Sumerians."

In the looted tomb of the King, the director said, the vandals had overlooked a few articles, chief of which was a two-foot silver model of a rowboat, with high stern and prow, "just such a boat as may be seen on the Euphrates marshes to-day."

"Like the Egyptians," he said, "the ancient Sumerians believed the dead must cross the water, separating this world from the next, and the ferryboat was commonly placed in the grave for the man's use. Only here, however, have we found anything so delicate and so costly.

"There are six benches for the rowers, each with its pair of leaf-bladed oars laid across the gunwale, and amidships is the arched support for the awning designed to protect the owner from the Mesopotamian sun. Though it was deeply embedded in the fallen stones of the wall, the model is perfect and only the awning support is crushed."

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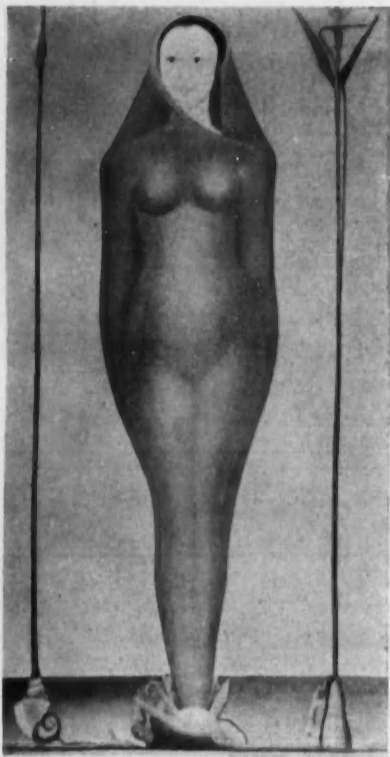
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LONDON STILL GREATEST ART MART

LONDON.—That London, notwithstanding the alarming exodus of works of art of every description to America, still remains the world's greatest art mart is proved by the new volume of *Art Prices Current* recording about 11,000 pictures, drawings, and engravings that passed through the principal sale rooms during the last season. The figure compares with under 9,000 sold during the preceding year. No fewer than 173 items—mostly oil-paintings—realized above £1,000 each, producing the stupendous total of £1,016,441. The total of the year's sales amounts to well over £10,000,000. Towards this sum the late Lord Michelham's collection contributed £431,855; Sir George Holford's, £155,951; and the late James Ross's, £138,031.

LELY AND WATTEAU IN CHRISTIE SALE

LONDON.—For their first fine art sale of 1928 held on January 20, Messrs.

Christie had catalogued old and modern pictures and drawings, belonging to the late Mrs. Clark (of Oxford), the late Mr. E. H. Van Ingen (of New York), and others.

Lely's "Portrait of the Duchess of Cleveland" was knocked down at £378 (Taylor); "Portrait of a Lady," attributed to Lawrence, made £315 (Ascher); and "A Fête Champêtre," ascribed to Watteau, £147 (Abraham). The day's total was £3,861 18 s.

The sale of old English furniture and objects of art at Messrs. Puttick and Simpson's on January 20 brought a total of £1,670.

At Messrs. Phillips, Son and Neale a Queen Anne carved mahogany frame two-seated settee fetched £60.

The sale of old English silver and jewelry realized £11,000. A pair of William and Mary plain beakers, 1690, weighing 20oz. 10dwt., sold for 257s. 6d. per oz. (R. Davis); a William IV. Stirrup Cup, 1830, 132s. 6 d. per oz.—£48 5s. 8d.; a George I. plain sugar dredger, 1718, 104s. per oz. £58 10s. (both Smythe); a George III. plain Irish bowl, 105s. per oz.—£52 10s. (Willson); a William and Mary plain tankard, 1691, 106s. per oz.—£188 3s.; a pair of Georgian two-handled cups, 1724, 105s. per oz.—£87 2s. (both Smythe).

£184 FOR GEORGE I COFFEE POT

LONDON.—Christie's sale on January 25 consisted of Old English silver plate from various sources. The highest price, 670s. per ounce, was paid by Messrs. Crichton for a George I., 1718, small coffee-pot with domed cover, surmounted by baluster knob, and with short spout, by Thomas Shermer, weighing 5½ oz.—total, £184 5s. Among other interesting items secured by Messrs. Crichton were four William III., 1694, table candlesticks with baluster stems, on moulded octagonal plinths, weighing 40 oz. 12 dwt., at 145s. per ounce—£294 7s.; and a Charles II., 1663, plain tankard with cover, at 120s. per ounce—£145 4s. An oval tea tray, circa 1778, the border pierced and embossed with trellis work and festoons, and with a coat-of-arms in the centre, was sold to Mr. Webster for £231.

RECENT ENGLISH AUCTION SALES

LONDON.—Christie's sale of old English furniture, the property of Captain H. F. Westmacott, removed from Edgington House, Bridgwater, and from various sources, produced a total of £5,835. The most interesting items were a mahogany Carlton writing table on fluted tapered legs, which brought 300 guineas (M. Harris); ten Hepplewhite mahogany chairs and one armchair with trellis-pattern centres to the backs, and fluted borders—260 guineas (Lewis); a Queen Anne walnut card table with shaped top on cabriole legs, carved with shells and rosettes, and ball and claw feet, 33 in. wide—220 guineas (Le Roy Lewis); a pair of Queen Anne mirrors, in walnut frames, with carved gilt branches of foliage at the sides, 54 in. high, 27 in. wide—270 guineas (Lewis); seven Chippendale mahogany chairs, the backs with interlaced centres and borders of the seats carved with shells and foliage, on cabriole legs with ball and claw feet—280 guineas (Lewis); and a Louis XV. marqueterie secretaire with cylinder front and three drawers below inlaid with a basket and branches of flowers, etc., mounted with chased ormolu, 40 in. wide—145 guineas (Semai Moens).

Messrs. Sotheby's recent sale of Old English furniture and Eastern rugs and carpets, etc., realized £1,768. The chief articles included a 17th-18th century Kouba carpet boldly woven with a large floral pattern, in various colors, with a wide golden border, about 12 ft. by 6 ft.—£120 (Hovhannesian); and a Northern Chinese carpet, with gold ground, and with design of flowering peonies in dark blue, about 8 ft. square—£90 (Roffe).

The two most notable items in Messrs. Knight, Frank and Rutley's silver sale, from various sources, at Hanover Square, W., were an Irish, 1737, plain bowl, weighing 13¼ ounces, by John Hamilton, which produced 150s. per ounce (about £99 17s. 6d.); and a 1789 George III. stirrup cup, weighing 5 ounces 1 dwt., by Andrew Killick, London, which was sold for 80s. per ounce (about £20 4s.).

COSTUME DRAWINGS AT ARDEN GALLERIES

The Arden Gallery has arranged an exhibition of water color drawings depicting the regional costumes of France which will be open from February 17th to March 10th. This collection which is the work of Gratiannie de Gardilanne and Elizabeth W. Moffat, has recently been exhibited in the Bernheim Jeune Gallery in Paris, where it has been widely acclaimed by the French press and enthusiastically received by the critics of art.

It has taken over two years to secure the necessary documentary information to depict this complete collection of the provincial costumes of the eighteenth and nineteenth century.

Subsequent to its display in the Arden Gallery the Metropolitan Museum of Art will receive it as a gift.

Accessories of the period have been assembled by members of the Needle and Bobbin Club.

The Exhibition will be opened by Monsieur Maxime Mongendre, Consul of France. It is under the patronage of His Excellency Myron T. Herrick, American Ambassador to France and His Excellency Paul Claudel, French Ambassador to the United States, and the following are the honorary committees which sponsor it.

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Mr. Joseph Breck, Assistant Director and Curator of Decorative Arts, Metropolitan Museum of Art
Miss Frances Morris, Associate Curator of Decorative Arts, Metropolitan Museum of Art
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M. Louis Metman, Conservateur du Musee des Arts Decoratifs
M. Henri Verne, Directeur des Musees Nationaux
Dr. Rene Verneau, Au Musee Ethnographique
Yvette Guilbert du Trocadero.

SCHULTHEIS FORTY YEARS IN ART TRADE

Henry Schultheis, dean of New York's picture and art dealers, is receiving felicitations from his many friends upon the successful completion of his first two score years in business. It was in 1888 that Urbansky & Co. started in business on the first floor of 64 Vesey Street, the "Co." being Henry Schultheis. Two years later the firm name was changed to Urbansky & Schultheis. Mr. Urbansky died many years ago. The original location of the firm at 64 Vesey Street was known to old New Yorkers as "Over the Arch," the Sixth and Eighth Avenue horse cars traversing that route on their way to the old Astor House, then still in its prime as the center of New York's activities. The number of customers grew so quickly that a year later a second floor had to be added to the shop space, and in the following year still more room was found by adding the top floor of 55 Vesey Street to the manufacturing facilities. In 1891, the store floor and the third floor at 55 Vesey Street were leased, and in 1892 the building was acquired by purchase, its ownership still being retained by Mr. Schultheis.

In 1909, Henry Schultheis, Inc., was organized as a corporation, with Henry Schultheis as President and Treasurer, the late W. E. Fordham as Secretary, and Mrs. Schultheis as Vice-President. When Mr. Fordham died in 1918, Earl S. Hartman succeeded him as Secretary. Mr. Schultheis' son, W. Henry Schultheis, became Vice-President.

When the exodus from downtown New York made Fifth Avenue seem alluring, a picture and art gallery was opened on Fifth Avenue, near 38th Street. Presently, however, the call back into the downtown section became urgent where it was now plainly to be seen there was an excellent opportunity for a high class picture and art establishment, and the Fifth Avenue store lease was disposed of. The move to the present location of the Henry Schultheis store at 142 Fulton Street proved perhaps the most advantageous of all, as in the last few years not only New York's professional and business men with downtown offices,



This very important painting, representing "St. Dominic," is entirely by the hand of Giovanni Bellini. It is authentically signed and is in a beautiful state of preservation. International experts agree it is an outstanding example and one of rarest beauty. On panel, 17½ by 11½ inches. It is now on exhibition at The Gallery of P. Jackson Higgs, 11 East 54th Street, New York City.

ADVT.

LOW BIDS FOR BIG CANVASES

LONDON.—That the day of the huge picture is over was proved again at Christie's on February 3, when the last bid for "After the Battle, Sedan," 5 ft. by 9 ft., was only 3 guineas. It was painted long after the event by that capable artist, John Charlton, who did so much work for the Graphic in his day, and deservedly won a reputation for his remarkable knowledge of horses. The picture sold yesterday looked well in the Paris International Exhibition of 1900, but no flat-dweller to-day could dream of housing it.

Exactly thirty years ago one saw that colossal picture by Henry Fuseli, R.A., "The Deluge," 10 ft. by 7 ft. fall at the one and only bid of a guinea, and, some years ago, even larger pictures by Edwin Long, R.A., fetched very small sums. Another picture by John Charlton, "Bad News from the Front," of smaller dimensions (4½ ft. by 6½ ft.), was comparatively well-treated and reached 20 guineas. The highest price for the day was the 240 guineas obtained for P. Wilson Steer's "View at Ludlow," 1906 (L. Myers), and mention should be made of a set of four panels by W. J. Shayer of sporting scenes, which fetched 105 guineas (Ellis and Smith). In a sale of furniture at Puttick and Simpson's totalling £2,139, a small William and Mary marqueterie cabinet fetched 120 guineas (Saunders).

bankers, lawyers, financiers, etc., have come to look upon the Schultheis store as the most convenient for their gift purchases and for additions to their own picture galleries, but people from all parts of Greater New York and the New Jersey suburbs have shown by their patronage that a central downtown location is an asset rather than a liability.

In connection with their Fortieth Anniversary, the Schultheis Gallery is holding a special exhibition of etchings of famous jurists, presidents and statesmen. This exhibition will be reviewed in next week's issue of THE ART NEWS.

TRIAL CHAIR OF CHARLES I FOUND

LONDON.—In the Cottage Hospital at Moreton-in-the-Marsh, Gloucestershire, there has been found a chair which figured in the trial of Charles I. at Westminster. It is hoped that arrangements will be made for its transfer to the Woodwork and Furniture Section of the Victoria and Albert Museum, South Kensington.

An official of the museum stated recently that negotiations for the purchase by the museum of the chair were not quite completed. The final signatures for the sale had still to be appended. He added that the chair was reported to have very important historical associations. The story was that it was actually used by King Charles I. at his trial. The museum authorities had made careful inquiries and had no reason to doubt the authenticity of the story. There was every indication that the chair was a genuine one, and well worth acquiring by the museum. They understood that the chair was left to the Moreton-in-the-Marsh Hospital not long ago, to be preserved there, and the authorities were selling it. A national museum was regarded as a more fitting place for its preservation, and there was every prospect that the museum would acquire it.

"SEVEN PILLARS OF WISDOM" AUCTIONED

LONDON.—Two copies of Colonel Lawrence's "Seven Pillars of Wisdom," privately printed for subscribers in 1926, have already come under the hammer, one in New York and the other recently at Hodgson's the respective prices being £500 and £570. Two others are about to be offered, one at Hodgson's and another at Sotheby's on February 13. The latter copy is initialed by the author and inscribed "Complete copy, 1, XII., 26." To each of the original subscribers a four-page leaflet was issued last year with the title "Some Notes on the Writing of the Seven Pillars of Wisdom, by T. E. Shaw." This leaflet has been reprinted in New York.

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GERMAN PORTRAIT, c. 1520, ATTRIBUTED TO LEISENEGGER

By DR. FRIEDLANDER

Courtesy of the Caspari Gallery, Munich

MUNICH

By DR. GEORG JACOB WOLFF

It is now a general tendency of the German art trade and even of those firms that until quite recently dealt entirely in contemporary work, to deal in old masters and to devote suitable attention to the art of earlier centuries, in accordance with the demands of present day collectors.

The Munich Galleries—Heinemann, E. A. Fleischmann, Thannhauser and Caspari, who were previously the leading firms in the handling of contemporary art, have now all more or less turned their attention to old masters.

I recently saw at Heinemann's a fine acquisition—the powerful portrait of a man by Lucas Cranach, slightly under life size. It is obviously a work of the master himself and is painted throughout with that glowing ardor and pious love of small details, characteristic of him. From about the same period comes a life size portrait bust of a man by Jorg Breu, the Augsburg master, painted about 1520. It is a work that seems torrential in its swift power, bold in construction and color, in consonance with the audacious personality of the subject, a young, fiery man. The work of a Rhenish primitive artist, a "Crucifixion," and a very charming landscape of unusually striking qualities by John Constable—a motif from his home in East Berghold, give the most powerful impressions in the current Heinemann exhibit.

At E. A. Fleischmann's there are particularly fine Italian and Spanish works. Two excellent canvases by Tintoretto have recently been acquired—a Madonna with a likeness of the kneeling donor and the portrait of an old man, that is particularly forceful and impressive. That intensity, capable of rising to almost overpowering strength, which is a particular

characteristic of Tintoretto, is found in this picture, that in its entire lack of accessories, speaks in pure language for and of itself. The painting by Lorenzo Lotto, representing a German merchant who lived in Italy, is full of structural excellence, but is perhaps a trifle prosaic, as is consistent with the method of the artist and with his subject. A landscape by the Venetian, Francesco Guardi, full of hidden and yet unmistakable charm for the sophisticated eye, is a depiction of ruins, full of phantasy and rich color, and more powerful than is usual with this master. A portrait by Van Dyck, a character study from the series of the apostles, a charmingly delicate and sympathetically handled head of a woman by Lawrence, dating from about 1828, a coloristically fine Fragonard from the master's Venetian period, representing a beggar, may also be mentioned among the treasures of this firm. The high point of their collection is reached in a portrait by Murillo, dating from 1650, and representing the life size figure of a knight in full regalia. All the nobility and grandeur of Spain is felt in this great example of the ripe art of the master, whose portrait work is comparatively rare. El Greco appears in a praying Madonna of deep religious feeling, a small, but artistically higher important work, and Goya with a full length portrait of a modishly dressed woman, an early, interesting work of the artist from the period when he was still deeply influenced by the rococo.

The Caspari Gallery show as one of the finest works in its possession a Tintoretto; it is the powerful and impressive portrait of the Doge, Mocenigo, representative, but in no way restrained in the working out of its pictorial problems. An early Italian work, ascribed by Bode to the school of Luca Signorelli and dated before 1470, shows a profile head, characteristic of the early Renaissance,

against the background of a delicate landscape, over which is mist seems to play. A woman's portrait of noble mien, the gaze in the distance, goes back to Francesco Francia in its sober coloring and deep feeling.

Naturally there are also to be seen at Caspari's, distinguished examples of the French impressionists. Particularly beautiful is a still life of roses by Renoir from his middle period, remarkable in the soft handling of the red petals. The very perfume of the flowers breathes from this canvas.

This keen interest in French Impressionism is also found at the Thannhauser Gallery, where important works by Corot, Courbet, Van Gogh, Renoir, Sisley and even the most modern Frenchmen are found. We were particularly struck by several Daumiers, among them his "Chess Players." At Thannhauser's one also finds the classics of the newer German painting, Lieberman, Slevogt, Corinth, Uhde and Leibl, Trubner, Schuch. Almost all these possessions of the gallery may be designated as museum specimens.

A very interesting exchange exhibition is being planned by the Thannhauser Gallery during January and February. The exhibition bears the unusual title of "Multi-National," and includes masterpieces of modern painting from seven lands, namely America, Germany, England, France, Mexico, Switzerland and Spain. The underlying idea of this exhibition which was conceived by Mrs. Harriman, is to reveal the widespread community of artistic interests and ideas and even artistic expression that exists between the nations despite all trade and political differences. As the best representatives of the art of these seven countries have been selected, and the moderns, rather than the conservatives, the undertaking seems of extraordinary significance.

SPAIN

By E. TEROL

The claim of Astorga Cathedral for the restitution of the eleventh century sarcophagus of King Alfonso III., now in the Archaeological Museum, Madrid, has been dismissed by the legal advisers to the Government. The sarcophagus was in Astorga Cathedral when it was seized in 1869 by virtue of an act passed by the Revolutionary Government, ordaining any works of art belonging to the nation to be kept in the proper museums, excepting only such objects as by their hallowed or religious nature ought not to be disturbed from their traditional keep. The ecclesiastical authorities allege that the sarcophagus was the property of the cathedral from which it was taken, and that, being of a King of Spain, it should be kept in a place of worship and not exposed to vulgar gaze in a museum. In dismissing the claim, the legal advisers to the Government state that the claimants do not substantiate their allegations, and in the absence of proof that the property should be assigned to the nation, since obviously the funeral of a king is paid for by the Public Exchequer or the Crown Treasury, and not by the Church. It is further declared that, since the mortal remains are now preserved elsewhere, the sarcophagus is of no reverential consequence, instead it is of the greatest historical, artistic and archaeological importance, precisely the kind of object for whose keeping museums are built.

The most important art book of the season has just been issued. It is the second and final volume of the sumptuous catalogue of the famous Lazo Art Collection. In this volume 730 objects are reproduced and described by such scholars as Chandler R. Post, Reinach, Justi, Andrup, Loze and Réau. This magnificent volume is the completion of the task of making known to all who have not been able to see them, the rare and beautiful objects that form a collection which is the result of a lifetime of work, unlimited resources, and exquisite taste and discernment.

The Royal Castle of Olite, residence of the Kings of Navarra, a kingdom that became extinct in the middle ages owing to its incorporation into the Spanish Crown, is the finest medieval monument of Northwestern Spain, apart from the cathedrals. Being of immense size, its appearance is more like that of a city, perched high on a hill top, surrounded by crenellated walls, from within which arise the roofs and towers of the various chapels, armories, barracks, stables, lodges, guard-rooms and other buildings and dependencies that constituted a medieval fortress. Long uninhabited and neglected, decay had already set in, therefore the Provincial Council of Navarra decided to save this priceless relic and to have it properly repaired, and offered prizes for the best project for its rebuilding and preservation. The architects Jose and Javier Yarnoz proved the winners, and Senor Jose Yarnoz was soon afterwards appointed Keeper of the Castle. Preliminary work has already been done, consisting in the removal of several tons of earth and debris that blocked and obliterated beautiful galleries and underground chambers.

The Archive of Protocols, in Seville, which contains no fewer than 36 million documents from the year 1450 to the present day, is now being rearranged by a body of scholars and students, who have made several important finds, chief among them being the discovery of a document referring to the hitherto unknown Seville sculptor, Juan de Mesa. From that document it is proved that this artist is the author of the celebrated Vergara crucifix, which hitherto critics and scholars unanimously considered as one of the finest works of Martinez Montanes. The carving of this marvelous cedar-wood crucifix was done by Juan de Mesa "clean," i. e., without painting, and it is not yet known which artist did the polychroming. This far-reaching discovery, made by Dr. Hernandez Diaz, has been followed by others also of importance for art history.

It is reported from Villafranca del Panadés (province of Barcelona) that the restoration of the fourteenth century church of the Knights of St. John of Jerusalem is nearly finished. The work is being carried out by the Commission of Monuments of the Provincial Council, and directed by the architect Jeronimo Martorel. The carved and polychrome ceiling of the nave has been finished, and



PORTRAIT OF AN ALCANTARA KNIGHT By MURILLO
Courtesy of the Fleischmann Gallery, Munich

CLEVELAND

The department of prints and drawings of the Cleveland Museum of Art has recently added to its collection a magnificent drawing by Jean August Dominique Ingres, purchased from the fund left by Mr. J. H. Wade.

This drawing was among those shown recently in the exhibition of Drawings by Old and Modern Masters. It is a portrait of Madame Rochette, daughter of Houdon, the famous eighteenth century

presents a most impressive appearance, with the series of amorial escutcheons of the Knights of the Order. The altar, in which the main feature is a magnificent sculpture of St. John, is also nearing completion.

The Association of Landscape Painters, recently formed by painters devoted exclusively to that branch of art, has opened its first exhibition in the Fine Arts Club. The 55 pictures shown constitute a surprise in that they show conclusively the very high status in which landscape painting, a hitherto neglected aspect of Spanish art, is now kept by contemporary masters. Such well known names as Joaquin Mir, Meiffren, Gregorio Prieto, easily justify their fame with their latest fine works, while the moderns prove themselves capable supporters of the worthy objects of the Association of Landscape Painters.

sculptor, and wife of the distinguished archaeologist and secretary of the Academy of Fine Arts, Desire Raoul-Rochette. The little portrait is a matchless example of draftsmanship, exact in its representation of form and textures, yet loose and free in handling.

A variety of work done by August Biehle is being exhibited this week in Lindner's Little Gallery. Included in the display are water colors, oils and pencil drawings.

PASADENA

An exhibition of oil paintings by California artists has been sponsored here by Pasadena Art Institute, the works being displayed in Carmelita Garden House, the institute's art center. More than 200 canvases from artists in all parts of the state were submitted in competition for prizes which totaled \$900 and included honorable mentions.

Clarence Hinkle, Laguna Beach, was awarded first prize of \$500—the Harold A. Streator memorial award given by Miss Gertrude Thomas. Second prize of \$300 was won by Elliot Torrey, San Diego. Third prize, \$100, went to David A. Tauszky, of Pasadena. Honorable mentions were given to Franz A. Bischoff and Clara G. Force, Pasadena, and Eleanor Colburn, Laguna.

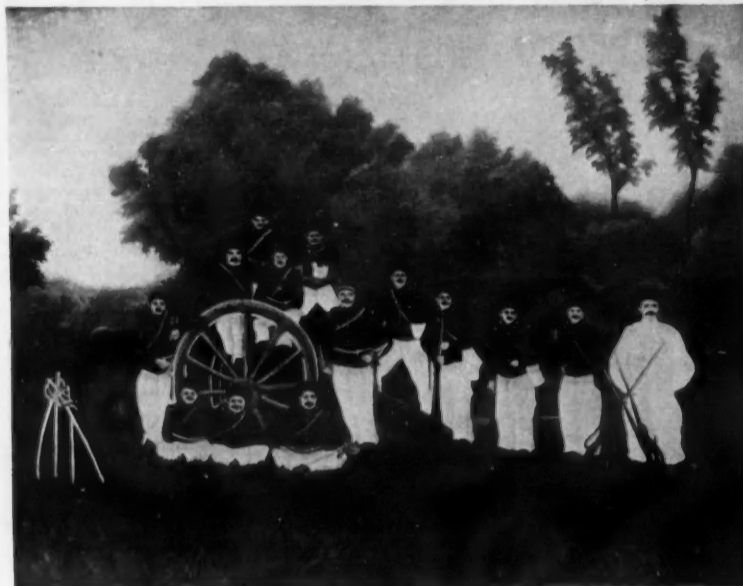
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KOREAN ART

Exhibition, February 11
Sale, February 23, 24, 25

A comprehensive collection of Chinese and Korean Art objects from the private museum collection of Gissaku Tomita of Seoul, Korea and Yamanaka of Boston, is to be sold at the American Art Association, February 23, 24, 25. From the Tomita collection are many cabinets, chests, and caskets in Korean oak, teakwood, Kariwood, Maibubo and other fruit woods, decorated with black, vermilion and other lacquers and inlays of mother-of-pearl. There are many rare paintings on silk, wood and bronze sculptures, bronze mirrors, bowls and other vessels. Of the ceramic ware are wine pots, jars, bowls and cups, many inlaid with black and white slip with flowers and other designs. The Chinese and Japanese group comprises snuff bottles, jars and vases, table screens, libation cups and statues of the Ming and Ch'ing dynasties, in jades, amber, coral, lapis-lazuli and other minerals. Potteries and tile ornaments are present, celadom bowls and a number of Japanese bronzes and pewter tea jars.

Among the textiles are mandarin

coats, palace hangings and Japanese priests' robes, while from Japan and North China are lacquer tables, chairs, teakwood screens, and a group of carved and polychromed goten doors in pine and cedar.

THAULOW PAINTINGS

Exhibition, February 11
Sale, February 24

An exhibition of oil paintings and studies by Frits Thaulow, the great Norwegian painter of running water, is being held at the American Art Association, until the evening of February 24 when they will be sold at public auction. This group is the property of his wife and is sold by her order.

Thaulow, son of a distinguished Norwegian chemist, achieved fame by his excellent painting of snow and running water. He went to Paris in 1880 but made little headway until the Salon of 1889 when an exceptional snow scene brought instant recognition. He later visited London and made a series of studies of the Thames, then journeying to Italy where he remained two years. At the height of his fame he visited America and attended the International Jury of Pittsburgh, where he painted a number of pictures.

Eighty-three examples will be offered. Among the important works is his Ruined Convent, Horses Watering, a French Hamlet, a River at Beaulieu, a Street in Cordova, his delightful Lake in Copenhagen, the Mill at Mesma, Norway, and the Gate in Cordova, Plantation from Skagen, Denmark, a canvas exhibited at the Panama-Pacific International Exposition in San Francisco, 1915, and the River Otta, Norway.

ANDERSON GALLERIES

COLFAX AUTOGRAPHS

Exhibition From February 15
Sale, February 23

Part II of the historical autograph letters and documents from the collection of Schuyler Colfax, Vice-President of the United States under General Grant, and autographs of the signers of the Declaration of Independence and members of the Continental Congress from the collection of the late Henry Carey Baird of Philadelphia, Pa., will be sold at The Anderson Galleries on February 23.

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KINGAN AMERICANA

Exhibition from Feb. 15
Sale, February 21

Americana from the libraries of Mr. Samuel L. Kingan of Tuscon, Arizona and Mr. Wolcott G. Lane of New York City will be sold at the Anderson Galleries on February 21.

SOTHEBY'S, LONDON

RIMINGTON-WILSON

CHESS LIBRARY
Sale, February 27, 28

The famous chess library of the late R. H. Rimington-Wilson, Esq., of Broomhead Hall, Bolsterstone, will be sold at Sotheby's on February 27 and 28. Besides the Chess Library, which is one of the most remarkable and extensive in existence and covers comprehensively the literature of the game from the fifteenth century to modern times, the sale will include a sporting and general library and an autograph poem by Oliver Goldsmith.

AUCTION CALENDAR

AMERICAN ART ASSOCIATION

Madison Avenue and 57th Street
February 20, 21.—Historical American autographs from the collection of Robert T. Varnum.

February 24.—Oil paintings and studies by Frits Thaulow, sold by the order of his wife.
February 23, 24, 25.—Chinese and Korean art from the private museum collection of Gissaku Tomita of Seoul, Korea, and Yamanaka of Boston.

ANDERSON GALLERIES

Park Avenue and 59th Street
February 20, 21.—The American library of Samuel Kingan.

February 23.—Historical autograph letters and documents from the collection of Schuyler Colfax, Part II.
February 24, 25.—Persian and Oriental antiques from the collection of M. D. Benzaria.

RAINS GALLERY

3 East 53rd Street
February 23, 24, 25.—A fine collection of tapestries, antique American and English furniture, old velvets, brocades and other textiles.

AUCTION REPORTS

DE VRIES TEXTILES

American Art Association—Rare fabrics, tapestries, brasses, pewter and carved Spanish walnut chairs, belonging to Mr. J. D. De Vries were sold by his order on February 11, bringing a total of \$32,725. Important items and their purchasers follow:
104—XVth century Gothic needlepointed and drap-d'argent boucle velvet chasuble; J. P. Elliott\$1,400
105—XVth century drap d'or velvet and Gothic needlepointed chasuble; J. P. Elliott\$1,600
107—XVth-XVIIth centuries Italian cypress-gree velvet table runner with gold and silver needlepointed orphreys; J. L. Graham\$1,500
111—XVIIth century rose-crimson velvet and gold and silver needlepointed cope; J. P. Elliott\$1,600
115—Late XVth century Venetian Gothic d'argent boucle crimson velvet table runner; L. Maurice\$1,250
134—Aubusson tapestry, Louis XIVth period, The Siege of Acre; Paul & Long\$1,450
135—Aubusson tapestry, XVIIth century; Mrs. R. Freunoff\$1,300

REAM COLLECTION

American Art Association—Historical blue Staffordshire, rare pewter objects by well-known makers and early American furniture was sold by the order of Mr. Louis M. Ream on February 10, bringing a total of \$17,912.50. Important items and their purchasers follow:
183—Queen Anne maple highboy, American, XVIIIth century; J. Foster\$450
192—Manle bonnet-top highboy, American, XVIIIth century; J. Foster\$625
194—Queen Anne cherrywood bonnet-top highboy, New England, XVIIIth century; W. W. Seaman, Agent\$900
197—Queen Anne cherrywood highboy, New England, XVIIIth century; E. H. Pendergast\$500
200—Rare pine, maple and sawbuck table, American, XVIIth century; G. W. Bishop\$675

VOLLBEHR INCUNABULA

Anderson Galleries—One hundred incunabula, duplicates from the collection of Dr. Otto H. Vollbehr, were sold on February 9, bringing a grand total of \$26,450. Items bringing over \$1,000 are listed below:
6—Albo, R. Joseph, Sepher Ikkarim. Exceedingly rare editio princeps of this work, an example of early printing in Hebrew; Dr. Aldo M. Olschki\$1,000

(Continued on page 19)

PAINTINGS

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February 15th to March 13th
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AUCTION REPORTS

(Continued from page 18)

- 35—Bonifacio VIII. Liber sextus decretalium Mainz: Peter Schoeffer, 1473. Only 3 copies in U. S.; H. P. Spring.....\$1,500
- 49—Cyprianus, Caecilius. Libri et epistolae. (Stuttgart) circa 1486; Dr. Aldo M. Olschki.....\$1,000
- 55—Donatus. Commentarius in Terentii Comoediae. (Strassburg): The "R" printer (Adolph Rusch) n.d., circa 1470; Dr. Aldo M. Olschki.....\$1,000
- 64—Herbarius. 150 woodcuts of plants. Gothic characters. Pataui 1485. The first dated book from Johann Petri's press; Mr. A. Spaeth.....\$1,000
- 90—Schatzbehalter. 96 full page woodcut illustrations. Nuremberg, Anton Koberger, 1491; Mr. A. Spaeth.....\$2,000
- 92—Suetonius, Tranquillus Gaius. Vitae Caesarum. (Venice). Nicolaus Jenson, 1471; Mr. A. Spaeth.....\$1,200

Manuscript Horae, together with the only perfect copy in America of Nicolaus de Lyra's "Postillae super Bibliam," the property of Professor Paul Souberian de Pierres of Montpellier, France, were sold on the same evening, bringing a grand total of \$2,616. The highest price was brought by No. 2, the excessively rare second edition of Nicolaus de Lyra's "Postillae super Bibliam cum additionibus Pauli Burgensis," published in Strassburg by Johann Mentelin, ca 1472, which went to Mr. Henry Arthur for \$1,300.

DEUTZ ET AL PRINTS AND ETCHINGS

- Anderson Galleries—Fine modern etchings, mezzotints in color by S. Arlent Edwards, and early English fishing and sporting prints from various estates and other private sources were sold on the evening of February 10, bringing a grand total of \$25,455. Important items and their purchasers are as follows:
- 108—Whistler, J. A. McN. Liverdun. First state. Fine impression of a rare print; Dr. G. Frank Muller, Agent.....\$1,350
- 110—Whistler, J. A. McN. Piazzetta. Third state. Fine impression signed in pencil with the Butterfly; Dr. G. Frank Muller, Agent.....\$800
- 111—Whistler, J. A. McN. Garden. Seventh state of eight. Signed with butterfly. Rare; Dr. G. Frank Muller.....\$1,600
- 116—Anders Zorn, "Ernest Renan." Fifth state of five. Signed proof; Dr. G. Frank Muller.....\$600
- 119—Zorn, Anders, "Zorn and his Wife." Second state of two. Signed proof, fine impression; Knoedler.....\$700
- 147—Charles Hunt, English, 1820-1850. "Shooting." Set of six colored aquatints engraved after F. C. Turner; Miss H. Counihan, Agent.....\$1,400
- 155—Thomas Rowlandson, English, 1756-1827. Pheasant, Duck, Partridge and Snipe Shooting. After originals by Morland; Dr. G. Frank Muller.....\$1,550

COLGATE STEVENSONIANA

Anderson Galleries—The Stevenson Library of Henry A. Colgate of New York City was sold on the evening of February 8, bringing a grand total of \$24,060.50. The three highest prices were as follows:

- 1—The Pentland Rising. Edinburgh, 1866. Fine copy of the extremely rare first edition. Autograph presentation copy to Charles Warren Stoddard; Estate of Thos. J. Gannon.....\$2,850
- 51—Some College Memoires. Edinburgh, 1886. First edition. Presentation copy from Stevenson to "Cummy"; Estate of Thos. J. Gannon.....\$1,100
- 214—Manuscript Poems. Thirteen autograph ms. poems, some unpublished, including the complete version of "Requiem"; Mr. Gabriel Wells.....\$3,100

ASCH, ROLSTON ET AL FURNITURE

Anderson Galleries—Furniture, rugs, paintings, Oriental and European porcelain and arms and armor, the property of Mrs. Joseph Asch, Mrs. Lydie H. Rolston and the estate of the late H. A. Hammond Smith were sold on February 10 and 11, bringing a grand total of \$13,727. Important items and their purchasers are as follows:

- 72—Four Queen Anne walnut chairs; Mrs. C. A. Friciaff.....\$160
- 85—Mahogany desk with serpentine front, American, circa 1770; Hare & Coolidge.....\$225

- 87—Old French bouille writing table; Mr. Max Amittin.....\$100
- 124—Landscape, signed Corot, 16 x 13 inches; Mr. J. A. Campora.....\$170
- 139—Gorevan carpet, 16 ft. 4 in. x 11 ft.; Miss Doris Kenyon.....\$280
- 140A—Savonnerie large rug of Louis Philippe design, 20 ft. x 13 ft. 6 in.; Miss H. Counihan, Agent.....\$525
- 140B—Aubusson tapestry rug of Louis Philippe design, French 19th century, 15 ft. 5 in. x 13 ft. 2 in.; Mrs. Maynard Bird.....\$475
- 265—Set of five kakemonos on silk; Mr. G. Frank Muller, Agent.....\$135
- 317—Upholstered and carved sofa in the Chippendale taste; Mrs. A. T. Hoffmann.....\$230
- 333—Collection of horsemen's swords, Italian and German, 17th century; Dr. W. W. Palmer.....\$115
- 334—Five pole arms, Italian and German, 16th to 18th century; Mr. M. H. Harris.....\$110
- 336—Six broadswords, Italian and German, 16th and 17th centuries; Mr. A. S. Leo.....\$140
- 343—Four military paintings of the Napoleonic Era, Austrian, early 19th century; M. Leopold Baron de Popper.....\$440
- 353—Study of a Female Head, by Francis Latrop, N. A.; Mr. G. Frank Muller, Agent.....\$130
- 359—Pair of Venetian 18th century overdoor decorations, allegorical subjects; Mr. Frank Schnittjer.....\$135

TORONTO

Miss Samuel, who has spent many years in Europe, has just closed a very successful exhibit of sketches in oils and water color drawings at the Eaton Galleries. She has chosen subjects in Bayonne, France, at Torquay, in Devonshire, and other beauty spots in England, in the Catskills, N. Y., and Gloucester, Mass., and a glowing sunlit harvest field at Ancaster, Ontario. Miss Samuel displays splendid technique in all her work and her coloring in both mediums is rich and harmonious.

"The Group of Seven" is holding the fifth exhibition of their work at the Art Gallery of Toronto, Grange Park, during the month of February, opening with a private view when hundreds of people viewed the collection of work by the group composed of Frank Carmichael, A. J. Casson, Lawren Harris, A. Y. Jackson, Arthur Lismer, J. E. H. MacDonald, and F. H. Varley, while several invited contributors from various parts of Canada displayed one or two examples each of their work, which showed similar modern tendencies.

A group of about thirty beautiful etchings by Robert Fulton Logan, now residing in Paris, France, are on view in an upper gallery of the building. Paris and other places in France are the chief subjects for his work. He was born at Lauder, Manitoba, Canada; studied in Boston and Chicago, and was director of the Art School of Hartford, Conn. He is now director of the Bellevue Art training centre, in Paris. His work has been purchased by the Library of Congress, at Washington, the Chicago Art Institute, and the Luxembourg Gallery, Paris.

Mrs. Proctor has this week closed her exhibit of her oil paintings, shown at the Simpson Galleries, her work being chiefly landscapes and interiors, in which she has achieved some very fine effects.—A. S. W.

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EXHIBITION CALENDAR

- Thomas Agnew & Sons, 125 East 57th St.—Exhibition of pictures and drawings by old masters.
- Ainslie Galleries, 677 Fifth Ave.—Exhibition of landscapes and portraits by Frederic Nagler until February 29 and decorative portraits.
- Anderson Galleries, 489 Park Ave.—Second annual exhibition of the Associated Dealers in American Painting from February 20 to March 10.
- Arden Gallery, 460 Park Ave.—Exhibition of regional costumes of France until March 10.
- The Art Center, 65 East 56th Street—Permanent exhibition by Mestrovic. Exhibition of paintings by William Sakren until March 7, paintings of Africa by May Mott-Smith until February 27, decorative arts, shown by Art Alliance of America until March 3.
- Babcock Galleries, 5 East 57th Street—Exhibition of water colors by Francois Verheyden and etchings by Eugene Higgins until February 25.
- Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.
- Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.
- Paul Bottenweiser, 489 Park Avenue—Paintings by old masters.
- Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.
- Brummer Gallery, 27 East 57th St.—Exhibition of sculpture by John Storrs until February 25.
- Butler Galleries, 116 E. 57th St.—Decorative paintings and mirrors through February.
- Daniel Gallery, 600 Madison Ave.—Retrospective exhibition of works by Kuniyoshi until March 3.
- De Hauke Galleries, 3 East 51st St.—Modern paintings, water colors, drawings and decorative art.
- Down Town Gallery, 113 West 13th St.—Exhibition of recent works by Walt Kuhn until March 5.
- A. S. Drey, 680 Fifth Ave.—Antique paintings and works of art.
- Dudensing Galleries, 5 E. 57th St.—Exhibition of paintings by Nura until the end of month.
- Durand-Ruel Galleries, 12 East 57th Street—Exhibition of pastels and paintings by Edgar Degas until February 18th.
- Ehrlich Galleries, 36 E. 57th St.—Exhibition of portraits by Gilbert Stuart.
- Fearon Galleries, 25 West 54th St.—Old masters and XVIIIth century English paintings.
- Ferargil Galleries, 37 E. 57th St.—Exhibition of paintings by Gerald Leak from February 20 to March 5.
- Gainsborough Galleries, 222 Central Park South—Old Masters.
- Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.
- Grand Central Galleries, 6th floor, Grand Central Terminal—Exhibition of paintings by Kyohei Inukai, recent paintings by Felicie Waldo Howell and screens, panels, etc., by Mrs. Henry Fairchild James until February 25 and drawings by John Singer Sargent until March 3.
- P. Jackson Higgs, 11 E. 54th St.—Works of art.
- Holt Gallery, 630 Lexington Ave.—Exhibition of oil paintings by Jean Jacques Pfister until March 3.
- Intimate Gallery, Room 303, Anderson Galleries, 489 Park Ave.—Exhibition of paintings by Georgia O'Keeffe until February 27.
- Kennedy Galleries, 693 Fifth Ave.—Exhibition of etchings by Levon West through February.
- Thomas Kerr, 510 Madison Ave.—Antiques.
- Keppel Galleries, 16 E. 57th St.—Exhibition of etchings and dry-points by Kerr Eby from February 24 to March 20.
- Kleinberger Galleries, 12 E. 54th St.—Ancient paintings.
- Kleykamp Galleries, 3-5 E. 54th St.—Chinese works of art.
- Knoedler Galleries, 14 E. 57th St.—Exhibition of etchings and lithographs by J. L. Forain, through February.
- Kraushaar Galleries, 680 Fifth Ave.—Exhibition of drawings by Ralph Barton until February 29.
- John Levy Galleries, 599 Fifth Ave.—Old masters.
- Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.
- Little Gallery, 29 West 56th St.—Decorative silver, glassware and pottery.
- Macbeth Gallery, 15 E. 57th St.—Exhibition of sculpture by Gleb Derujinsky and paintings of the Canadian Rockies by Belmore Browne until February 27, and Brittany water colors by Frank A. Brown until March 5.
- Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.
- Metropolitan Museum, 82nd St. & Fifth Ave.—Spanish paintings from El Greco to Goya and Toiles de Jouy and prints, through February.
- H. Michaelian, Inc., 20 W. 47th St.—Oriental rugs, antique tapestries.
- Milch Galleries, 108 W. 57th St.—Exhibition of paintings by Guy Wiggins, A. N. A. and water colors by Alice Judson until February 25.
- Montross Gallery, 26 E. 56th St.—Exhibition of paintings of "Main Street" and other subjects by Holmead Phillips until February 25.
- Museum of French Art, 22 East 60th St.—Loan exhibition of silken textiles of France until February 25.
- National Society of Women Painters and Sculptors, 17 East 62nd St.—General exhibition until March 10.
- New Art Circle, 35 West 57th St.—Exhibition of watercolors and gouaches by Max Weber, until February 29.
- New Gallery, 600 Madison Ave.—Exhibition of paintings by Archibald Motley from February 25 to March 10.
- Newton, Arthur U., 665 Fifth Avenue.—Painting by old and modern masters.
- Opportunity Gallery, 65 East 56th St.—Exhibition arranged by Robert Henri until March 12.
- Rehn Galleries, 693 Fifth Ave.—Exhibition of bronzes by Mahonri Young, until February 25.
- Ralston Galleries, 730 Fifth Ave.—Old masters.
- Reinhardt Galleries, 730 Fifth Ave.—Exhibition of drawings by Maurice Sterne, until February 25.
- Schwartz Galleries, 517 Madison Ave.—Exhibition of fine prints, through February.
- Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.
- Jacques Seligmann Galleries, 3 East 51st Street—Ancient paintings, tapestries and furniture.
- Messrs. Arnold Seligman, Rey & Co., Inc., 11 E. 52nd St.—Works of art.
- Marie Sterner Gallery, 9 E. 57th St.—Loan exhibition of American etchings and sculpture at the Greenwich Village Theatre until February 25.
- Valentine Gallery of Modern Art, 43 East 57th St.—Exhibition of modern French paintings until February 25.
- Van Diemen, 21 East 57th St.—Paintings by old masters. Portraits by Raeburn, Hoppner and Gainsborough.
- Vernay Galleries, 19 E. 54th St.—February 20. English period furniture, silver, porcelain.
- Weyhe Gallery, 794 Lexington Ave.—Exhibition of paintings and drawings by Emil Ganso and wire sculpture by Alexander Calder from February 20 to March 3.
- Whitney Studio Club, 10 West 8th St.—Exhibition of paintings by Edith Dimock and Beulah Stevenson until February 29.
- Wildenstein Galleries, 647 Fifth Ave.—Exhibition of old and modern French drawings and water-colors.
- Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.
- Howard Young Galleries, 634 Fifth Ave.—Selected group of important masters.

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